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THE LIFE OF *Joseph Addiſon*, Eſq;

Extracted from N° III. and IV.

OF THE

GENERAL DICTIONARY,

Hiſtorical and Critical.

To which is prefixed,

The LIFE of Dr. LANCELOT ADDISON, Dean of Litchfield, his Father.

LONDON:

Printed for N. PREVOST, againſt *Southampton-Street* in the *Strand*. M DCC XXXIII.

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PREFACE.

SEVERAL of our learned Subſcribers having intimated to us, that the Life we compiled of the celebrated Mr. Addiſon would be of ſervice to thoſe who have that Author's Works, 'tis chiefly in compliance with their advice that we publiſh the preſent edition of it.

'Tis to the learned and ingenious Mr. Bayle that we owe this method of Biography, in which caſt two Lives only (ſuch excepted as are publiſhed in our General Dictionary) have appeared in Engliſh, *viz.* thoſe of Hales and Chillingworth (1). But notwithſtanding the advantages of this manner of writing, yet ſome perſons object againſt it, as being unconnected, deſultory, and perpetually breaking the thread of the narration. This objection, however plauſible, will not be

(1) Both by Mr. Des Maizeaux.

found of any weight, eſpecially againſt hiſtorical and critical Dictionaries. For an author who purpoſes to give the life at length, in the common way, of a perſon, how conſpicuous ſoever, is frequently obliged to introduce a great number of particulars, infinitely leſs curious than thoſe for which the Object of his writing is chiefly diſtinguiſhed; by which means much of the reader's time is ſpent in running over a great number of leſs conſiderable incidents.

But the Biographer, who writes in Mr. Bayle's manner, firſt draws the analyſis or outlines, as it were, of the life, and of this he forms his *Text*, for the uſe of thoſe whoſe time may be precious, or who only deſire a general account of perſons. But then, as ſo ſuccinct a narrative alone is not ſatisfactory to a great number of readers, our Biographer ſelects ſuch particular circumſtances in the perſon's life, as are very curious, important, and diſtinguiſh him from other men; and omitting all the reſt, he throws theſe into the form of *Notes* or *Remarks*, which

which are connected with the Text by proper references.

This ſhews the ſuperiority of the method in queſtion over that commonly uſed; for as very probably, not above the twentieth part, more or leſs, of a perſon's life, tho' of the greateſt eminence, may be very remarkable; the judicious Biographer, who writes in imitation of Mr. Bayle, extracts thoſe remarkable particulars only, and by that means draws the life into a very narrow compaſs; whereby, as was before obſerved, the reader employs his time to much greater advantage, and is enabled to extend vaſtly more the compaſs of his reading.

Beſides, in a critical Dictionary it is neceſſary to explain and illuſtrate the accounts of different Writers, by comparing them together, and to correct their errors; which is beſt done by way of Remarks; and theſe we have frequently endeavour'd to render agreeable by a variety of reflections of a miſcellaneous kind.

We were not inſenſible of the weighty task we ſet our ſelves, when we attempted

tempted our *General Dictionary*; for beſides the great difficulty of only tranſlating that of Mr. Bayle with accuracy and ſpirit, conſidering the multitude of perſons and ſubjects he writes upon; the fire, and ſometimes obſcurity of his diction; the great number of paſſages in the learned Languages, as well as quotations from the Poets, of which we were determined to give a verſion: beſides all theſe, how large a field had we open'd to our ſelves! ſince we found it would not only be abſolutely neceſſary for us to correct and enlarge Mr. Bayle's articles, of which we have already given ſeveral inſtances; but propoſed to introduce the moſt illuſtrious perſonages of all ages and nations, thoſe particularly of our own. All this however we might have done with little or no labour, could we have contented our ſelves with barely tranſlating the looſe accounts of the learned d'Herbelot, and the very erroneous ones of Moreri and others, all whoſe errors are multiplied by the compilers of the Dictionary under Mr. Collier's name. But as this would have been

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of little benefit to the publick, ſo neither would it have been to our own reputation; for which reaſons we reſolved to go to the ſources, to peruſe the original authors, and extract our materials from them.

We believe it may be juſtly affirmed, that no nation boaſts a greater number of valuable authors than our own, and yet no people have been leſs careful of drawing up their lives. A multitude of materials for this purpoſe are diſpers'd in dedications, prefaces, funeral ſermons, pamphlets, and other looſe pieces, the latter of which enjoying generally but a tranſitory life, muſt be ſnatch'd whilſt they are to be procured, otherwiſe they ſink into obvion. This is ſeen in the following ife, in which extracts are taken from, r mention is made of ſeveral little deach'd pieces that were already forgot, nd which would have been quite loſt, ad we not taken notice of them. Should ny perſon object, that ſeveral of theſe vere not worthy our notice, we anſwer, hat ſuch pieces were not introduced as aluable in themſelves, but as remarkable

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for being levell'd at ſo eminent a ma
as Mr. Addiſon. To give an inſtance
Tho' we conſidered the pamphlet, en
titled, *A ſpy upon the Spectator*, as a ver
contemptible one, we yet thought
would be proper to inform our reader
that ſo incomparable a ſeries of wri
ings as the *Spectator*, had been attack
with virulent but impotent malice, b
an obſcure, anonymous writer, and
give a ſpecimen of his genius. Th
ſame we obſerve of many other author
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teers, from whoſe Works we have e
tracted ſeveral things of a peculiar
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T H

THE LIFE OF Dean ADDISON.

LANCELOT ADDISON ſon of Lancelot Addiſon, a Miniſter, born at Mauldiſmeaburne in the pariſh of Croſby-Ravenſworth in the county of Weſtmorland, was educated at the Grammar-ſchool at Appleby in the ſame county, and ſent to Queen's-College in Oxford in 1650, where he became firſt a Poor Child (*a*), afterwards Batchelor of Arts January 25, 1654 (*b*), and Maſter of Arts July 4th 1657 (*c*). He was choſen for one of the *Terræ-filii* for the *Act*, that was celebrated in 1658; but his ſpeech reflecting ſeverely upon the rigid part of the Univerſity at that time, he was brought upon his knees, and made his ſubmiſſion and recantation for what he had ſaid. Soon after he left the Univerſity, and

(*a*) Wood's *Athenæ Oxon.* Part II. Col. 970. edit. 2da 1721.
(*b*) Wood's *Faſti Oxon.* p. 105. (*c*) Ibid. p. 115.

lived near Petworth in Suſſex till the reſtoration. Dr. Henry King then Biſhop of Chicheſter being informed by the Gentlemen of Suſſex of Mr. Addiſon's loyalty, and the danger and ſufferings to which he had expoſed himſelf on account of his principles, took him under his care, and would have preferred him, had he not accepted of the Chaplainſhip at Dunkirk, contrary to the Biſhop's approbation. He continued at Dunkirk till it was given up to the French in 1662, and after his return to England he accepted of the place of Chaplain at Tangier, where he reſided ſeveral years. He came back to England about the beginning of the year 1670, with a reſolution to return to Tangier; but another perſon being placed in his room, he was diſappointed of his purpoſe, and deſtitute of any preferment, till a worthy Knight who was acquainted with his circumſtances, beſtowed upon him the ſmall Rectory of Mileſton or Milſton near Ameſbury or Ambroſebury in Wiltſhire, whither he retired. He was afterwards made Prebendary of *minor pars Altaris* in the church of Sarum, Chaplain in ordinary to King Charles the Second, and in 1675 took both the degrees of Batchelor and Doctor in Divinity (*d*). In 1683,

(*d*) Wood's *Athen. Oxon. ubi ſupra.*

being

being then, as Mr. Wood ſuppoſes, Archdeacon of Coventry, he was preſented by the Commiſſioners for Eccleſiaſtical Affairs to the Deanery of Lichfield in conſideration of his former ſervices at Tangier, and his loſſes by fire in Wiltſhire. He was inſtalled June 19th 1683 (*e*). He would probably have been raiſed to a Biſhoprick ſoon after the Revolution, if he had not been conſidered by the then Miniſtry, as too much attached to the contrary party. He died in 1703, and was buried in the weſt-part of the yard belonging to the Cathedral of Lichfield (*f*). He left three ſons, I. Joſeph. II. Gulſton, who died Governor of Fort St. George in the Eaſt-Indies. III. Lancelot, who was firſt entred in Queen's College, and was afterwards Maſter of Arts, and Fellow of Magdalen College in Oxford ; and one daughter, firſt married to Dr. Sartre, formerly Miniſter of Montpellier, and afterwards Prebendary of Weſtminſter ; and ſecondly to Daniel Combes Eſq;. Dr. Addiſon wrote ſeveral books, of which we ſhall give an account in the remarks [*A*].

[*A*] *He wrote ſeveral books, of which we ſhall give an account.*] *Weſt Barbary, or a ſhort Narrative of the revolutions of the kingdoms of Fez and Morocco. With an account of the preſent cuſtoms, ſacred, civil,*

(*e*) Le Neve, *Faſti Eccleſ. Anglicanæ*, p. 128.
(*f*) Le Neve, *ubi ſupra.*

and domeſtic. By Lancelot Addiſon, Chaplain to his Majeſty in ordinary. Oxford at the theater, 1671, *in* 8vo, *pages* 226. He aſſures us in the preface, that in order to be certain of the truth of the facts, which he relates, he had taken all the methods that appeared to him moſt proper for that purpoſe, as far as the nature of the ſubject would permit; that he had taken the advantage of converſing with the Moors and Jews, to enlarge or correct the obſervations, which he himſelf had made in travelling over that country. So that theſe remarks were not merely accidental or occaſional, but the reſult of an accurate enquiry for many years into the cuſtoms and manners of that nation. In ſhort, that he had not contented himſelf with examining once or twice into the facts which he mentions; but had rejected ſeveral particulars, becauſe he could not procure a ſufficient confirmation of them; ſince it was his deſign not to amuſe the world with romantic and chimerical ſtories; but to write with the utmoſt regard to truth and to the public, and to advance nothing, but what was well confirmed. He tells us, that the reaſon of his ſaying nothing of the colleges or academies of that country, was becauſe they have none; and with regard to libraries, the Moors are ſo far from having any, that they ſhew the utmoſt ſurprize, when they ſee any old book in their language. Of this he gives ſeveral inſtances.

The preſent ſtate of the Jews; (more particularly relating to thoſe in Barbary) wherein is contained an exact account of their cuſtoms, ſecular and religious. To which is annexed a Summary Diſcourſe of the Miſna, Talmud, and Gemara. By L. Addiſon, one of his Majeſty's Chaplains in ordinary, and the author of the late revolutions and preſent cuſtoms of the kingdoms of Fez and Morocco. London, 1675, in 8vo, pages 249. It is dedicated to Sir Joſ. Williamſon, Secretary of ſtate, &c. *from Milſton near Ambroſebury in Wilts, Jan. 28th* 1674-5. He informs us in the introduction, that he propoſes nothing in that work but

but to act the part of a faithful hiſtorian, without attempting any other art to pleaſe the reader, than a plain and ſimple narration of truth; to obtain which he made uſe of the ſame care and examination as he had done in his former book. Had Mr. Baſnage ſeen this treatiſe, he might have received very conſiderable lights from it in order to compleat his *Hiſtory of the Jews*.

The primitive Inſtitution, or a ſeaſonable Diſcourſe of catechiſing; wherein is ſhewn the antiquity, benefit and neceſſity thereof; together with its ſuitableneſs to heal the preſent diſtempers of this national Church. By L. Addiſon, one of his Majeſty's Chaplains in ordinary, in 12*mo* (1).

A modeſt plea for the Clergy, wherein is briefly conſidered the original, antiquity and neceſſity of that calling; together with the ſpurious and genuine occaſions of their preſent contempt. London, 1677, 8*vo* (2). We find this book with ſome little alteration in the title, mentioned in a catalogue of books printed or ſold by W. Crooke in 1680, at the end of a piece entitled, *Conſiderations upon the reputation, loyalty, manners and religion of Thomas Hobbes of Malmſbury. Written by himſelf by way of letter to a learned perſon.* Printed by the ſame Crooke in 1680. Dr. Addiſon's book is in that catalogue under the following title: *A modeſt Plea for the Clergy, wherein is briefly conſidered their original, antiquity and neceſſity; together with the true and falſe grounds of their being ſo much ſlighted, neglected, and unjuſtly deſpiſed. By L. A. D. D in* 8*vo*. Dr. Hickes reprinted this book in 1709, with two other pieces, one by Samuel Gibſon, entitled *A Sermon of the ſacerdotal Benediction, &c.* Printed in 1620; and the other by Dr. Peter Heylin, entitled, *A Diſcourſe publiſhed to undeceive the people in point of tithes, &c.* Printed in 1648, under the fictitious name of Phil. Treleinie, which is the anagram of his own

(1) Wood, *Athen. Oxon.* Col. 971. (2) Id. ibid.

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name. Theſe three diſcourſes were republiſhed in order to be oppoſed to *the rights of the Chriſtian Church*, and were printed in 8vo. Dr. Hickes publiſhed this book with the former title mentioned by *Wood*, and without the author's name; and he tells us in his Preface to the collection above mentioned, that it was publiſh'd at London by W. Crooke 1677; but he owns, that the author of this anonymous piece had taken ſuch care to conceal his name, that after all his enquiry both at London and in the two univerſities, he could not poſſibly diſcover it, or even learn whether he was a Clergyman or a Layman; tho' he inclined to think, that he was the latter, ſince he always ſpeaks of the Clergy in the third perſon, as if he were not of that body. He declares likewiſe, that he knew nothing of this book, but that it was communicated to him by one of his friends, whom he mentions. He adds, that the author of this piece, whoever he was, has treated his ſubject with a great deal of ſtrength and accuracy, and mixed ſacred and profane learning very judiciouſly; and that he writes in a noble, elevated ſtile, and with a ſtrain of eloquence ſuitable to the dignity of the ſubject. If Dr. Hickes had ever ſeen *the Catalogue of books*, printed by Mr. Crooke, Dr. Addiſon's Bookſeller, he would never have been in doubt about the author, but immediately have aſcribed it to him.

The firſt ſtate of Mahometiſm; or an account of the author and doctrine of that impoſture. Lond. 1678 *8vo* (3). This book was reprinted the next year with ſome alteration in the title: *The life and death of Mahomet, the author of the Turkiſh religion, being an account of his tribe, parents, birth, &c.* 1679, 8vo, *pages* 136. The author in a ſhort advertiſement informs us, that he has endeavoured to give a juſt and faithful account of the life and doctrine of Mahomet, and to clear them both from ſeveral fabulous

(3) Wood, *ubi ſupra.*

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(4) Chap.
(5) Ch. x

repreſentations, which had been long believed. He adds, that he had no other deſign in publiſhing this work, than to ſhew what kind of a man Mahomet was, whoſe execrable doctrine has impoſed at preſent ſo groſly upon the greateſt part of the world. This book contains 24 chapters. Dr. Addiſon ſpeaking of the means, which contributed to the propagation of Mahometiſm, among other principles mentions that of *Toleration* (4), which is clearly eſtabliſhed in the *Koran*, eſpecially with regard to Chriſtians. He mentions (5) the treaty of *Alliance*, which is reported to have been made between Mahomet and the Chriſtians; and takes notice afterwards (6) of the different opinions of learned men concerning that piece. Gabriel Sionita publiſhed it in France from the original, which it is ſaid was found in a monaſtery of mount Carmel, and was reprinted in Germany by John Fabricius in 1638. Grotius thought it to be a forgery. Hottinger who had never ſeen it would not venture to condemn it. Dr. Addiſon ſays, that we may conſider it as one of Mahomet's artifices to ſupport his authority, which was then in its infancy; but when he afterwards ſaw it ſufficiently eſtabliſhed, he changed his language, and added ſeveral chapters to his *Koran*, where he denounces death, impriſonment and ſlavery againſt the Infidels, by which expreſſion he particularly means the Chriſtians. Dr. Addiſon tells us afterwards, that having asked a perſon very well skill'd in the Arabic tongue, what he thought of this treaty of Mahomet with the Chriſtians, he replied, that when he had read it, he was of opinion it was a ſpurious piece, becauſe he found nothing in the ſtile, which was like that of the *Koran*; that in the edition of it in Arabic and Latin there is a Preface by the Printer, which informs us, that this piece was brought from the Eaſt by a Capuchin,

(4) Chap. xvii. p. 102, 103, which are wrong mark'd 92, 93.
(5) Ch. xviii. (6) Ch. xix. p. 113 *&* *ſeq.*

named

named *Pacifique Scaliger*; and that it is very probable it had been forged by that Miſſionary. We have likewiſe another title to this book, which is as follows: *The firſt* STATE OF MAHUMEDISM, *being an exact account of Mahomed, the author of the Turkiſh religion. His prophecies about his coming, pedigree, parents, tribe, birth, education, marriages, filthineſs of life, pretended revelation, retirement, collections and compoſure of his* ALCORAN, *of his conventicles at* MECCA, *where he gained his firſt proſelytes, &c. Likewiſe a Relation of his diſputes with the Jews, of his wars, of the propagation of his doctrines, of his paradiſes and miracles, with the remarkable paſſages of his death.* To which is added, *The ſtate and condition that Chriſtendom and Chriſtianity were in at that time. The ſecond edition, by the author of the Preſent ſtate of the Jews.* London, printed for Will. Crooke, 1687, in 8vo, pages 136. This was the Bookſeller's title; for the edition is page for page the ſame with that abovementioned.

An introduction to the Sacrament, or a ſhort, plain and ſafe way to the Communion-table; being an introduction for the worthy receiving of the Lord's Supper. Collected for, and familiarly to, every particular Communicant. By L. Addiſon, D.D. Dean of Lichfield. To which is added, *The Communicant's Aſſiſtant, being a collection of devotions to that purpoſe. London, printed for W. Crooke,* 1686, *in* 12° *pages* 153. (7). Mr. Wood mentions an edition of the former of theſe tracts in 1681.

In the Dedication (*To the right worſhipful Robert Hyde Eſq; my truly and much honoured Patron*) the author ſays, "The following papers were at firſt only "deſigned for the help and ſervice of my own Pa- "riſhioners (your tenants;) and being reſolved to

(7) In the Catalogue of books prefixed to this is, *A modeſt Plea for the Clergy, wherein is conſidered the Reaſons why the Clergy are ſo contemn'd and neglected, by L. A. D.D. and Dean of Lichfield.* Price 1 s. 6 d.

" expoſe them to public cenſure, I need not delibe-
" rate to whom they were due, &c." Then follows
an Advertiſement of the Bookſeller to the reader, in
this manner: " Having twice printed the following
" *Introduction*, I now purely for the public good
" commit it the third time to the preſs. In which
" edition I have earneſtly ſollicited the author for
" enlargements, but found him wholly deaf to any
" ſuch propoſal, &c. . . However, I have prevail-
" ed with him to add *a Collection of Devotions*, in-
" ferior perhaps to none of this kind."

A diſcourſe of TANGIER, *under the Government of the Earl of Tiviot, &c. London, 4to, 2d Edit.* (8). Mr. Wood likewiſe aſcribes to him the following book: *The Catechumen; or an Account given by the young perſon of his knowledge in religion, before his admiſſion to the Lord's Supper, as a ground-work for the right underſtanding of the Sacrament. Lond.* 1690, *12mo.* This is the title of it according to Mr. Wood; but we find it with the following title: *The Catechumen; or an Account given by the young perſon to the Miniſter of his knowledge in religion upon his firſt admiſſion to the Lord's Table. Recommended to the preſs by two eminent Divines of the church of England. London, Will. Crooke*, 1690, *in* 12°, *pagg.* 100. After the title we find a letter, 1. *To the Author*, ſign'd *L. A.* who expreſſes not only *his approbation* of the book, but *earneſtly deſires to have it made public.* 2. *To the Bookſeller*, ſign'd *Jo. Scott*, who commends and approves the book. This ſhews, that Dr. Addiſon is not the Author of this little piece, tho' aſcribed to him in the catalogue at the end of the *Chriſtian's daily Sacrifice, &c.*

ΧΡΙΣΤΟΣ ΑΥΤΟΘΕΟΣ; *or an Hiſtorical Account of the Hereſy, denying the Godhead of Chriſt.* London, for Robert Clavell, at the Peacock, St. Paul's churchyard, 1696, in 8vo, pagg. 107.

(8) Wood *Athen. Oxon. ubi ſupra.*

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The following is mentioned by Mr. Wood, *The Chri-ſtian's daily Sacrifice duly offer'd; or a Practical Diſcour-teaching the right performance of prayer, by L. Addi-ſon Dean of Lichfield.* Printed for Robert Clavell 1698, 12°. *An Account of the Millennium. The ge-nuine uſe of the two Sacraments, viz. Baptiſm an-the Lord's Supper; with the Chriſtian's obligatio-frequently to receive the latter.* Theſe three la-books with the *Catechumen* are aſcribed to Dr. Ad-diſon in a Catalogue printed at the end of his *Chri-ſtian's daily Sacrifice*, 1698.

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THE LIFE OF JOSEPH ADDISON, Eſq;

JOSEPH ADDISON the ſon of the preceding, was born at Milſton near Ambroſebury in the county of Wilts in the year 1671. He received his firſt education at the Charter-houſe in London, from whence he was removed to Queen's-College in Oxford. After he had been there about two years, the accidental ſight of a paper of his verſes in the hands of Dr. Lancaſter, then Dean of that Houſe, occaſioned his being elected into Magdalen College (*a*), where he took the degrees of Batchelor and Maſter of Arts. He employed his firſt years in the ſtudy of the ancient Greek and Roman writers, which had an admirable effect, in giving that noble and correct turn to his genius, for which he is ſo eminently diſ-

(*a*) Mr. Tickell's *Life of Mr. Addiſon* prefix'd to his works.

tinguiſhed [*A*].

tinguiſhed [*A*]. He gave very early proo
of his excellent talent in Poetry, by
ſhort Engliſh copy of verſes addreſs'd
Mr. Dryden, with a view particularly
his tranſlations [*B*]. This was ſoon fo
lowe

[*A*] *Which had an admirable effect, in giving th noble and correct turn to his genius, for which he ſo eminently diſtinguiſhed.*] "He caught, ſays M. Tickell (1), "their language and manner, as ſtrong "as other young people gain a French accent, o "genteel air. An early acquaintance with the Cl "ſics is what may be called *the good-breeding* "*Poetry*, as it gives a certain gracefulneſs, whi "never forſakes a mind, that contracted it in you "but is ſeldom or never hit by thoſe, who wo "learn it too late.... There is not perhaps a "harder task, than to tame the natural wildneſs "wit, and to civilize the fancy. The generality "our old Engliſh Poets abound in forced conceits a "affected phraſes; and even thoſe, who are ſaid "come the neareſt to exactneſs, are but too fond "the unnatural beauties, and aim at ſomething b "ter than perfection. If Mr. Addiſon's exam "and precepts be the occaſion, that there now "gins to be a great demand for correctneſs, "may juſtly attribute it to his being firſt faſhion "by the ancient models, and familiariſed to p "priety of thought and chaſtity of ſtile."

[*B*] *A ſhort copy of verſes in Engliſh addreſſed Mr. Dryden.*] Theſe verſes are dated from Mag len college in Oxford, June 2d, 1693, when author was but 22 years of age. They contain a ry fine compliment upon Mr. Dryden's tranſlati of *Virgil*, *Horace*, *Juvenal*, *Perſius* and *Ovid*. T great Poet was then reduced to very melancholy

(1) In his *Life of Mr. Addiſon.*

cumſtan

lowed by a verſion of the *Fourth Georgic of Virgil*, of which, the ſtory of Ariſtæus excepted, Mr. Dryden makes very honourable mention [C]. He wrote likewiſe *The Eſſay*

cumſtances by the change of affairs, and the loſs of ſuch of his friends as had intereſt at court; he having before been very deeply engaged againſt the revolution-party, ſo that he was immediately removed from the Laureat's place, when King William came to the crown. And yet we find, that Mr. Dryden's vivacity and poetical flame was not in the leaſt abated by age or the diſtreſs of his circumſtances; to which purpoſe Mr. Addiſon compliments him in the Poem abovementioned in the beautiful manner following.

Can neither injuries of time or age,
Damp thy poetic heat, and quench thy rage?
Not ſo thy Ovid in his exile wrote,
Grief chill'd his breaſt, and check'd his riſing thought:
Penſive and ſad his drooping Muſe betrays
The Roman Genius in its laſt decays.

He concludes with his wiſhes, that Mr. Dryden may have all the advantages of health and eaſe, in order to finiſh his tranſlation of *Ovid's Metamorphoſis*; and ends with this fine alluſion to that Poet,

Then will thy Ovid, thus transform'd, reveal
A nobler change than he himſelf can tell.

[C] *This was followed by a verſion of the fourth Georgic of Virgil, of which Mr. Dryden makes very honourable mention.*] Theſe are his words: "The "moſt ingenious Mr. Addiſon of Oxford has alſo been "as troubleſome to me as the other two," (ſpeaking of two celebrated Poets, whoſe Poems, Mr. Dryden

 ſays,

Eſſay upon the Georgics, prefixed to Mr. Dryden's tranſlation (*b*) [*D*]. We have

(*b*) Mr. Tickell's *Life of Mr. Addiſon* prefix'd to his works.

alſo

ſays, had put him to ſufficient pains to make his own not inferior to theirs) " and on the ſame account " After his bees, my latter ſwarm is ſcarcely worth " the hiving (2)."

[*D*] *The Eſſay upon the Georgics, prefix'd to Mr. Dryden's tranſlation.*] Mr. Tickell having obſerved that Mr. Dryden had complimented Mr. Addiſon upon his tranſlation of *Virgil's Fourth Georgic*, tells us that he wonders, that *he did not at the ſame time acknowledge his obligation to Mr. Addiſon for giving him this Eſſay*. This has given occaſion to Sir Richard Steele to paſs a very ſevere cenſure upon Mr. Tickell, for charging Mr. Dryden with concealing his obligation to Mr. Addiſon, when it is plain (ſays Sir Richard) that the latter inſiſted upon his name's not being mentioned. The paſſage in Sir Richard Steele is as follows (3): " Mr. Dryden in his *Virgil*, after having ac- " knowledg'd, that *a certain excellent young man* had " ſhewed him many faults in his tranſlation of *Vir-* " *gil*, which he had endeavoured to correct, goes " on to ſay, *Two other worthy friends of mine, who* " *deſire to have their names concealed, ſeeing me* " *ſtraitned in my time, took pity on me, and gave me* " *the* Life of Virgil, *the two* Prefaces *to the* Paſto- " rals, *and the* Georgics, *and all the arguments in* " *proſe to the whole Tranſlation.* If Mr. Addiſon is " one of the two friends, and the Preface to the " *Georgics* be what the Editor calls the *Eſſay upon the* " *Georgics*, as one may adventure to ſay they are " from their being word for word the ſame; he has

(2) Dryden's *Virgil*. Vol. III. p. 822. London printed for J. Tonſon 1709, 8°. (3) In his Dedication of the ſecond edition of the DRUMMER to Mr. CONGREVE in 4°. 1722.

" caſt

alſo ſome other pieces of his, written by him in his youth, particularly *a Song for St.*

" caſt an inhuman reflexion upon Mr. Dryden, who, " tho' tied down not to name Mr. Addiſon, pointed " at him ſo as all mankind converſant in theſe mat- " ters knew him, with an Elogium equal to the high- " eſt merit, conſidering who it was that beſtowed " it." This Eſſay is an admirable criticiſm upon *Virgil's Georgics*, which is a ſpecies of poetry, that has been put under the ſame head with *Paſtoral* by ſome writers, tho', as Mr. Addiſon has ſhewn, it is eſſentially different from it. He obſerves, that this kind of poetry addreſſes itſelf *wholly to the imagination; it is altogether converſant among the fields and woods, and has the moſt delightful part of nature for its province. It raiſes in our minds a pleaſing variety of ſcenes and landſcapes, whilſt it teaches us; and makes the dryeſt of its precepts look like a deſcription.* In ſhort, our critic defines a *Georgic* to be *ſome part of the ſcience of Husbandry put into a pleaſing dreſs, and ſet off with all the beauties and embelliſhments of Poetry.* Virgil, ſays he, has ſingled out ſuch precepts of that ſcience, as are uſeful, and at the ſame time moſt capable of ornament: he often conceals the precept in a deſcription, and repreſents his countryman performing the action, in which he would inſtruct his reader. He takes care to relieve the ſubject with pleaſing and pertinent digreſſions, which riſe naturally from it, and are of a piece with the main deſign of the *Georgic*. His ſtyle is raiſed above the common and familiar phraſe, and abounds with metaphors, greciſms and circumlocutions, to give his verſe the greater pomp. Mr. Addiſon concludes his Eſſay with this obſervation, that *this Poem is the moſt compleat, elaborate, and finiſh'd piece of all antiquity. The Æneis indeed is of a nobler kind, but the Georgic is more perfect in its kind. The Æneis*

St. Cecilia's Day at Oxford; *a Tranſlation of the ſtory of Achæmenides and Polypheme out of the third Æneid, in Milton's ſtyle*; and *an Account of the greateſt Engliſh Poets*; in the cloſe whereof he inſinuates a deſign he then had of going into holy orders, to which he was ſtrongly importuned by his father [*E*]. This laſt poem was written in

has a greater variety of beauties in it, but thoſe of the Georgic *are more exquiſite. In ſhort, the* Georgic *has all the perfection that can be expected in a Poem written by the greateſt Poet in the flower of his age, when his invention was ready, his imagination warm, his judgment ſettled, and all his faculties in their full vigour and maturity.*

[*E*] *A deſign he then had of going into holy Orders, to which he was ſtrongly importuned by his father.*] The verſes, in which he intimates that deſign, are as follows:

I've done at length; *and now, dear friend, receive*
The laſt poor preſent that my Muſe can give.
I leave the arts of Poetry and Verſe
To them, that practiſe 'em with more ſucceſs.
Of greater truths I'll now prepare to tell,
And ſo at once, dear Friend and Muſe, farewell.

Pauli Ferri, a very eminent Divine in France in the xviith Century, having publiſhed a volume of Poems, whilſt he was only a Student of Divinity, as he was ſoon to be promoted to the Miniſtry, ended his advertiſement to the reader with a ſentiment very like that of Mr. Addiſon;

Sat ludo nugiſque datum,

That

in the year 1694, and is addreſſed to Mr. Henry (afterwards the famous Dr.) Sacheverell, in the ſtrongeſt terms of friendſhip; though their intimacy was afterwards

That is,

" Enough the Muſes have engag'd my thoughts;
" Their gay delights I now muſt quit for ever (4).

However Mr. Tickell informs us, that *his remarkable ſeriouſneſs and modeſty, which might have been urged as powerful reaſons for his chuſing that life, proved the chief obſtacles to it. Theſe qualities*, continues that Gentleman, *by which the Prieſthood is ſo much adorned, repreſented the Duties of it, as too weighty for him; and rendred him ſtill more worthy of that honour, which they made him decline. It is happy, that this very circumſtance has ſince turned ſo much to the advantage of virtue and religion, in the cauſe of which he has beſtowed his labours the more ſucceſsfully, as they were his voluntary, not his neceſſary employment. The world became inſenſibly reconciled to wiſdom and goodneſs, when they ſaw them recommended by him with at leaſt as much ſpirit and elegance, as they had been ridiculed for half a Century.* This paſſage of Mr. Tickell drew upon him a very ſevere cenſure from Sir R. Steele, who in his *Dedication of the Drummer* to Mr. Congreve, expreſſes himſelf as follows (5). " Theſe, " you know very well, were not the reaſons, which " made Mr. Addiſon turn his thoughts to the " Civil world; and as you were the inſtrument of " his becoming acquainted with my Lord Haliſax, " I doubt not but you remember the warm in" ſtances that noble Lord made to the Head of the " college not to inſiſt upon Mr. Addiſon's going

(4) Bayle, *Dict. in Paul. Ferri, Not.* [*B*]. (5) Pag. 12.

 " into

wards quite broke off by the different political principles which they eſpouſed [*F*]. Nor was he leſs eminent for the beauty

" into Orders ; his arguments were founded upon " the general pravity and corruption of men of bu- " ſineſs, who wanted liberal education. And I re- " member, as if I had read the letter yeſterday, " that my Lord ended with a compliment ; that how- " ever he might be repreſented as no friend to the " church, he would never do it any other injury, " than keeping Mr. Addiſon out of it. The conten- " tion for this man in his early years among the " people of the greateſt power, Mr. Secretary " Tickell, the executor for his fame, is pleaſed to " aſcribe to a ſerious viſage and modeſty of beha- " viour."

[*F*] *Their intimacy was afterwards quite broke off by the different political principles, which they eſpouſed.*] In the year 1710, Mr. Addiſon wrote ſeveral papers under the title of the *Whig-Examiner*, in oppoſition to a paper called the *Examiner*, which was publiſhed by the contrary party. In one of theſe *Whig-Examiners* (6), he takes occaſion to divide non-ſenſe into two kinds, high non-ſenſe and low non ſenſe ; the latter of which he ſays is *the talent of a cold phlegmatic temper, that in a poor diſpirited ſtile creeps along ſervilely thro' darkneſs and confuſion. A writer of this complexion gropes his way ſoftly amongſt ſelf-contradictions, and grovels in abſurdities.* Videri vult pauper, & eſt pauper. *He has neither wit nor ſenſe, and pretends to none. On the contrary your high nonſenſe bluſters, and makes a noiſe ; it ſtalks upon hard words, and rattles thro' polyſyllables. It is loud and ſonorous, ſmooth and periodical. It has ſomething in it like manlineſs and force, and makes*

(6) N. 4. Thurſday October 5.

one

ifferent beauty of his Latin Poems, which were
ſpouſed printed in the *Muſæ Anglicanæ* [G], and
or the highly
beauty

one think of the name of Sir Hercules Nonſenſe *in the play called* The Neſt of Fools. *In a word, your high nonſenſe has a majeſtic appearance, and wears a moſt tremendous garb, like Æſop's aſs in a lion's skin.* He then proceeds to tell us, *that as rational writers have been repreſented by* wine, *theſe two kinds of writing may be compared to* ſmall-beer. *Low nonſenſe is like that in the barrel, which is altogether flat, taſteleſs and inſipid. High nonſenſe is like that in the bottle, which has in reality no more ſtrength and ſpirit than the other, but frets, and flies, and bounces, and by the help of a little wind, that is got into it, imitates the paſſions of a much nobler liquor.* Having thus diſtinguiſhed the two kinds of nonſenſe, he tells us, that we meet with the former in every Grub-ſtreet production; *but I think,* ſays he, *there are none of our preſent writers, who have hit the ſublime in nonſenſe, beſides Dr. S——l,* (who had juſt then publiſhed his famous Sermon) *and the author of this letter* (to the Examiner) *in politicks; between whoſe characters in their reſpective profeſſions, there ſeems to be a very nice reſemblance.* This public raillery upon Dr. Sacheverell is a convincing proof, that all their former friendſhip and endearments were then abſolutely extinguiſhed.

[G] *His Latin Poems, which were printed in the* Musæ Anglicanæ.] They were publiſhed in the ſecond volume of the *Muſarum Anglicanarum Analecta, ſeu Poemata quædam melioris notæ, ſeu hactenus inedita, ſeu ſparſim edita,* and dedicated to Mr. Montague, then Chancellor of the Exchequer, and afterwards Lord Halifax, who was a great patron and good judge of polite literature, and who knew how to ſet a proper value upon theſe admirable performances, as was manifeſt from the friendſhip he indulged

dulged Mr. Addiſon ever after. His Latin pieces a
eight in number. I. *Pax Gulielmi auſpiciis Europ*
reddita, 1697. i. e. "Upon the reſtoring of pea
"to Europe by the conduct of King William.
II. *Barometri Deſcriptio.* i. e. "A Deſcription
"the Barometer." III. ΠΥΓΜΑΙΟ-ΓΕΡΑΝΟ-ΜΑΧΙ
ſive Prælium inter Pygmæos & Grues commiſſu
i. e. "A Battle between the Pygmies and the Cranes
IV. *Reſurrectio delineata ad altare Coll. Magd. Oxo*
"i. e. A Poem upon the Reſurrection, being a Deſcri
"tion of the Painting over the Altar in Magdal
"College in Oxford." V. *Sphæriſterium.* i. e. "
"Deſcription of a Bowling-Green." VI. *Ad D. I*
Hannes, inſigniſſimum Medicum & Poetam. i. e. "A
"Ode to Dr. Hannes, an excellent Phyſician a
"Poet." VII. *Machinæ geſticulantes, Anglicè*
"Puppet-Shew." VIII. *Ad inſigniſſimum Viru*
D. Tho. Burnettum, Sacræ Theoriæ Telluris Autore
i. e. "An Ode to the celebrated Dr. Tho. Burn
"author of the Theory of the Earth." Theſe P
ems were tranſlated into Engliſh by Dr. Sewel
Peter Houſe, Cambridge, the author of the Traged
of *Sir Walter Raleigh*; Mr. Newcomb of Corp
Chriſti College; and Mr. N. Amhurſt of St. John
College, Oxon. In theſe pieces, as Dr. Sewell h
remarked, "the language is pure, elegant, and foun
"ing; the verſification eaſy and numerous, happi
"adapted to the different ſubjects it deſcribes; fr
"from the affected turns, puerile levities, and oth
"flatneſſes, which betray a falſe taſte and defect
"judgment. His images a e choſen with a ni
"diſcernment, work'd up with delicacy of imagin
"tion, and placed in the ſtrongeſt light. Every o
"ſtrikes at the firſt view, and yet will bear the ſtric
"eſt eye to examine it. The deſcriptions, bei
"both juſt and ſurprizing, put the mind upon th
"full ſtretch, as they are preparing, and exce
"the boldeſt expectations, when finiſhed." A
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highly applauded by Monſieur Boileau [*H*]. In the year 1695 he wrote *A Poem to*

reſurrection, we are told by another ingenious writer (7), that *it is eſteemed by the beſt judges to be the fineſt sketch upon that ſubject, that any age or language has produced. Nor does its only excellence conſiſt in being an accurate Poem, but alſo in being an exact copy of the painter's original upon the altar in Magdalen college; but ſo much improved with all the ſtrongeſt figures, and moſt lively embelliſhments of a poetical deſcription, that the reader receives a double ſatisfaction in ſeeing the two ſiſter-arts ſo uſeful to each other, in borrowing mutual helps and mutual advantages. It is indeed,* continues he, *wonderful to find in the narrow compaſs of ſo few pages all the moſt dreadful circumſtances of that laſt terrible criſis of time. The Poem is a beautiful and ſuccinct epitome of all that has or can ever be ſaid on that important ſubject...* He then proceeds to a general character of Mr. Addiſon, who, he obſerves, *is to be diſtinguiſhed thro' all his performances by the ſtrength of his images, and by a forcible and unaffected variety of expreſſion, which none of our moderns have attained to in ſo much perfection; and which is very rarely to be met with even in any of the ancients ſince Virgil and Horace.*

[*H*] *And highly applauded by Monſieur Boileau.*] Mr. Tickell tells us, that our country owes it to him, that this celebrated French Poet firſt conceived an opinion of the Engliſh genius for Poetry, by peruſing the preſent he made him of the *Muſæ Anglicanæ*. It has been currently reported, that among the civilities he ſhewed Mr. Addiſon on that occaſion, he affirmed, that he would not have written againſt

(7) Mr. Amhurſt in his *Preface* to his tranſlation of that Poem.

Perrault,

to King William upon one of his Majeſty's campaigns, addreſt to Sir John Somers, Lord Keeper of the Great Seal, who received it with unuſual candor and humanity. This occaſioned a meſſage from that Nobleman to the Author to deſire his acquaintance. Mr. Addiſon was in his twenty eighth year when his inclination to ſee France and Italy was encouraged by the great Patron of Letters abovementioned, who obtained, by his intereſt, a yearly penſion of three hundred pounds from the Crown to ſupport him in his travels (*c*). In the year 1701 he wrote a *Letter from Italy to the Right Honourable the Lord Halifax*, which has been eſteemed by thoſe who have a taſte for antiquity, as the moſt exquiſite of his poetical performances [*I*].

Perrault, had he before ſeen ſuch excellent pieces by a modern hand. But the abovementioned Gentleman is of opinion, that ſuch a ſaying would have been impertinent and unworthy Boileau, whoſe diſpute with Perrault turned chiefly upon ſome paſſages in the Ancients, which he reſcued from the miſinterpretations of his adverſary. *The true and natural compliment*, ſays he, *made by him, was, that thoſe books had given him a very new idea of the Engliſh politeneſs; and that he did not queſtion but there were excellent compoſitions in the native language of a country that poſſeſſed the Roman genius in ſo eminent a degree.*

(*c*) Id. ibid.

formances [*I*]. It was tranſlated into Italian

[*I*] *The moſt exquiſite of his poetical performances.*] In this poem he gives a beautiful deſcription of that country, and declares the prodigious ſatisfaction he had in viewing the rivers, woods, mountains, &c. which are celebrated in the antient Poets,

For whereſoe'er I turn my raviſh'd eyes
Gay gilded ſcenes and ſhining proſpects riſe;
Poetic fields encompaſs me around,
And ſtill I ſeem to tread on Claſſic ground;
For here the Muſe ſo oft her harp has ſtrung,
That not a mountain rears its head unſung,
Renown'd in verſe each ſhady thicket grows,
And every ſtream in heavenly numbers flows.

He then proceeds to a deſcription of the antient monuments of the Romans, their amphitheatres, triumphal arches, ſtatues, and the modern paintings, palaces and churches. But he here takes occaſion to lament, that notwithſtanding all theſe advantages of nature and the charms of art, yet the oppreſſion and tyranny which reign over that country, render the inhabitants of it exquiſitely unhappy (8). He concludes this obſervation with an addreſs to Liberty, which he repreſents as the grand ſource of the happineſs which Britain enjoys, though vaſtly inferior to Italy in other reſpects.

We envy not the warmer clime, that lies
In ten degrees of more indulgent skies;
Nor at the coarſeneſs of our heav'n repine,
Tho' o'er our heads the frozen Pleiads ſhine;
'Tis Liberty that crowns Britannia's Iſle,
And makes her barren rocks and her bleak mountains ſmile.

(8) A certain Nobleman has written ſome very agreeable and ſharp verſes on the ſuperſtition, pride, and poverty of the Italians. Mr. de Voltaire has imitated them very beautifully in his *Letters concerning the Engliſh Nation.*

lian by Signor Salvini, Profeſſor of th
Greek Tongue at Florence. The accoun
of his *Travels*, which was publiſhed in th
year 1705, and dedicated to the Lor
Somers, ſoon obtained a general applauſe
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ceived by the bulk of readers [*K*]. Th
materia

[*K*] *Soon obtained a general applauſe, though at firſt it was but indifferently approved by the bulk of readers.*] The reputation of theſe *Travels* increaſe from year to year; and the demand for copies w ſo urgent that their price roſe to four or five time the original value, till a ſecond edition of them w publiſhed. "It is not hard, ſays Mr. Tickell, "conceive, why that performance was at firſt h "indifferently reliſhed by the bulk of readers, wh "expected an account in a common way of th "cuſtoms and policies of the ſeveral governmen "in Italy, reflexions upon the genius of the peopl "a map of their provinces, or a meaſure of the "buildings. How were they diſappointed, whe "inſtead of ſuch particulars they were preſente "only with a Journal of Poetical Travels, with R "marks on the preſent picture of the Country, com "pared with the Landskips drawn by Claſſic Au "thors, and other the like unconcerning parts "knowledge! One may eaſily imagine a reader "plain ſenſe, but without a fine taſte, turning ove "theſe parts of the volume, which make more tha "half of it, and wondering how an author, wh "ſeems to have ſo ſolid an underſtanding, when h "treats of more weighty ſubjects in the other page "ſhould dwell upon ſuch trifles, and give up "much room to matters of mere amuſement. Ther "are indeed but few men ſo fond of the Ancients "as to be tranſported with every little accident, whic

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(*d*) Mr

materials for the *Dialogues upon Medals* were collected in the native country of thoſe coins, and the book itſelf was begun to be caſt into the form he gave it at Vienna in the year 1702 (*d*). This work is a poſthumous piece, and was publiſhed by Mr. Tickell,

" introduces them to their intimate acquaintance: " perſons of that caſt may here have the ſatisfaction " of ſeeing annotations upon an old Roman Poem, " gathered from the hills and vallies where it was " written. The Tyber and the Po ſerve to explain " the verſes, that were made upon their banks; and " the Alpes and Appennines are made commentators on thoſe authors, to whom they were ſubjects ſo many Centuries ago. Next to perſonal converſation with the writers themſelves, this is the ſureſt way of coming at their ſenſe; a compendious and engaging kind of criticiſm, which convinces at firſt ſight, and ſhews the vanity of conjectures, made by antiquaries at a diſtance. If the knowledge of Polite Literature has its uſe, there is certainly a merit in illuſtrating the perfect models of it, and the learned world will think ſome years of a man's life not miſpent in ſo elegant an employment." Thus far Mr. Tickell, who preſently after obſerves, that this work may be conſidered as a large comment upon Mr. Addiſon's *Letter from Italy*. But let us now hear the excellent author himſelf in his Preface to his *Travels*: *For my own part*, ſays he, *as I have taken notice of ſeveral places and antiquities, that no body elſe has ſpoken of, ſo, I think, I have mentioned but few things in common with others, that are not either ſet in a new light, or accompanied with different*

(*d*) Mr. Tickell's *Life of Mr. Addiſon* prefix'd to his works.

Tickell, who rendered a great part of the Latin quotations into Engliſh, in order to make them intelligible to thoſe who do not poſſeſs the learned languages. It contains a variety of curious learning on the ſubject of medals, and is enlivened with all the wit and elegance of the moſt polite converſation [*L*]; and an admirable

Poem

reflexions. I have taken care particularly to conſider the ſeveral paſſages of the ancient Poets, which have any relation to the places or curioſities that I met with. For before I entred on my voyage I took care to refreſh my memory among the Claſſic authors, and to make ſuch collections out of them as I might afterwards have occaſion for. I muſt confeſs it was not one of the leaſt entertainments that I met with in travelling, to examine theſe ſeveral deſcriptions, as it were, upon the ſpot, and to compare the natural face of the country with the landskips, that the Poets have given us of it. However, to avoid the confuſion that might ariſe from a multitude of quotations, I have only cited ſuch verſes, as have given us ſome image of the place, or that have ſomething elſe beſides the bare name of it to recommend them.

[*L*] *Contains a variety of uſeful learning upon the ſubject of medals, enlivened with all the wit and elegance of the moſt polite converſation.*] The perſonages whom he introduces in theſe Dialogues, are all of them repreſented to be *very well verſed in the politer parts of learning, and to have travelled into the moſt refined nations of Europe; ſo that they were capable of entertaining themſelves on a thouſand different ſubjects without running into the common topics of defaming public parties or particular perſons. As they were intimate friends,* ſays the author *, they

* Dial. 1.

Poem of Mr. Pope's is prefixed to it [*M*]. In

took the freedom to diſſent from one another in diſcourſe, or upon occaſion to ſpeak a Latin ſentence without fearing the imputation of pedantry or ill-breeding. Such is the general character of the interlocutors laid down by the author; and he has carried on the dialogue between them with the exacteſt propriety and conſiſtence with that character. *Philander* is a Gentleman who has a perfect knowledge of medals; *Cynthio's* humour is to run down every thing, that was rather for oſtentation than uſe. *He was ſtill preferring good ſenſe to arts and ſciences, and often took a pleaſure to appear ignorant, that he might the better turn to ridicule thoſe, that valued themſelves on their books and ſtudies, tho' at the ſame time one might very well ſee, that he could not have attack'd many parts of learning ſo ſucceſsfully, had he not borrowed his aſſiſtances from them. Eugenius,* the third perſon in the dialogue, *is one, who endeavoured rather to be agreeable than ſhining in converſation, for which reaſon he was more beloved, tho' not ſo much admired as Cynthio.* This manner of writing by way of dialogue Mr. Addiſon borrowed from the ancients, whoſe fineſt treatiſes are in that caſt; which has likewiſe been followed by ſeveral eminent Italian, French and Engliſh Authors. But perhaps there are few copies from thoſe noble originals of the Greeks and Romans ſuperior to this of our author.

[*M*] *An admirable Poem of Mr. Pope's prefixed to it.*] He begins with a beautiful reflexion, that moſt of the grand monuments of antiquity, triumphal arches, temples and tombs, have been deſtroyed either by age, the irruption of the Barbarians, or the zeal of Chriſtians; whereas medals ſtill preſerve the memory of the greateſt perſonages in antiquity. Thence he takes occaſion to rally with the

In the year 1702, Mr. Addiſon deſigning to return to England, received advice from his friends, that he was pitched upon to attend the army under Prince Eugene, who had juſt begun the war in Italy, as Secretary from King William; but the news of the King's death, which he heard at Geneva, put an end to that affair; and as his hopes of advancement in England were fallen with the credit of his friends, who were out of power at the beginning of her

fineſt humour the exceſſes which ſome antiquaries are guilty of in proſecuting this ſtudy.

With ſharpen'd ſight pale antiquaries pore,
Th' inſcription value, but the ruſt adore:
This the blue varniſh, that the green endears,
The ſacred ruſt of twice two hundred years.
To gain Peſcennius one employs his ſchemes;
One graſps a Cecrops in ecſtatic dreams;
Poor Vadius long with learned ſpleen devour'd,
Can taſte no pleaſure ſince his ſhield was ſcour'd;
And Curio, reſtleſs by the fair one's ſide,
Sighs for an Otho, and neglects his bride.

He then addreſſes himſelf to Mr. Addiſon in this manner:

Theirs is the vanity, the learning thine.
Touch'd by thy hand, again Rome's glories ſhine:
Her Gods and God like Heroes riſe to view,
And all her faded garlands bloom anew.
Nor bluſh, theſe ſtudies thy regard engage;
Theſe pleas'd the Fathers of poetic rage;
The verſe and ſculpture bore an equal part,
And art reflected images to art.

(c) Id. 24, 1718.

[N] T upon thi an Ep heroic all th victor Engli reputa We m ing to Addiſo neſs o ſelf, a part of imagin the au leſs Po neglect

(9) Diſſ tome IX. p.

her late Majeſty's reign, he had leiſure to make the tour of Germany in his way home (*e*). He remained without any public employment till the year 1704, when the Duke of Marlborough's ſucceſs furniſhed him with a ſubject worthy of the genius that appears in his *Campaign*, which a certain author (*f*) is of opinion was his moſt noble production, and incomparably preferable to *Cato*. We ſhall give the judgment of an ingenious writer in Holland upon this Poem [*N*]. The Lord Treaſurer

(*e*) Id. ibid. (*f*) The CRITICKS, Vol. I. N° 12. March 24, 1718.

[*N*] *The judgment of an ingenious writer in Holland upon this Poem.*] "It is not, ſays he (9), properly "an Epic-poem, but it is an incomparable piece in "heroic verſe, in which the author celebrates with "all the grandeur and magnificence imaginable the "victory at Hochſtet, and the noble actions of the "Engliſh Hero, who there laid the baſis of that vaſt "reputation, which he has gained over all Europe. "We may juſtly affirm, that there is nothing want-"ing to the perfection of this Poem; and that Mr. "Addiſon, thus rais'd and ſupported by the noble-"neſs of his ſubject, is as much ſuperior to him-"ſelf, as he is in all his other pieces to the greateſt "part of the other Poets of what nation ſoever. I "imagine I ſhall pay no extravagant compliment to "the author, if I venture to promiſe, that, un-"leſs Polite Literature ſhould abſolutely fall into "neglect in England, this work of his will prove

(9) *Diſſertation ſur la Poëſie Angloiſe*, in the *Journal Literaire*, tome IX. p. 189.

Treaſurer Godolphin, who was an excel-
lent judge of poetry, had a ſight of thi
work, when it was only carried on as fa
as the applauded ſimile of the Angel [O]

and

" a more illuſtrious and laſting monument of th
" Duke of Marlborough's glory, than Blenheim
" houſe, which the Parliament has ordered to b
" built for him; in order to tranſmit to poſteri
" the memory of his heroic actions, and the grat
" tude of the nation."

[O] *The applauded ſimile of the Angel.*] It
prodigiouſly commended in the *Tatler*, *N.* 43. when
we have a diſcourſe upon the abſurdities, whic
Poets, eſpecially the writers of Tragedy, are guilt
of in the uſe of ſimiles. I ſhall tranſcribe the pa
ſage, which relates to that of Mr. Addiſon, becau
it is written with a juſt ſpirit of criticiſm. "The
" is nothing more proper and natural for a Poe
" whoſe buſineſs it is to deſcribe, and who is
" ſpectator of one in that circumſtance, (viz. *und*
" *a weight of ſorrow, or full of meditation up*
" *what he is to execute*,) when his mind is workin
" up a great image, and that the ideas hurry upo
" his imagination; I ſay, there is nothing ſo natur
" for a Poet to relieve and clear himſelf from th
" burthen of thought at that time by altering h
" conception in ſimile and metaphor. The highe
" art of the mind of man is to poſſeſs itſelf wit
" tranquillity in imminent danger, and to have i
" thoughts ſo free as to act at that time withou
" perplexity. The ancient authors have compare
" this ſedate courage to a rock, that remains u
" moveable amidſt the rage of winds and wave
" but that is too ſtupid and inanimate a ſimilitud
" and could do no credit to the Hero. At othe
" times they are all of them wonderfully obliged
" a Lybian lion, which may give indeed very agre

" abl

and approved the Poem, by beſtowing on the author, a few days after, the place of Commiſſioner of Appeals, vacant by the death

" able terrors to a deſcription, but is no compliment " to the perſon to whom it is applied. Eagles, ty- " gers and wolves are made uſe of on the ſame oc- " caſion, and very often with much beauty; but " this is ſtill an honour done to the brute rather " than to the Hero: Mars, Pallas, Bacchus and Her- " cules, have each of them furniſhed very good ſi- " miles in their time, and made doubtleſs a greater im- " preſſion on the mind of a Heathen than they have " on that of a modern reader. But the ſublime I " am talking of, and which I really think as great as " ever enter'd into the thought of man, is in the " Poem call'd *The Campaign*, where the ſimile of a " miniſtring Angel ſets forth the moſt ſedate and the " moſt active courage, engaged in an uproar of na- " ture, a confuſion of elements, and a ſcene of di- " vine vengeance. Add to all, that theſe lines com- " pliment the General and his Queen at the ſame " time; and have all the natural horrors height- " ened by the image that was ſtill freſh in the mind " of every reader:

" *'Twas then great Malboro's mighty ſoul was*
" *prov'd,*
" *That in the ſhock of charging hoſts unmov'd,*
" *Amidſt confuſion, horror and deſpair,*
" *Examin'd all the dreadful ſcenes of war;*
" *In peaceful thought the field of death ſurvey'd,*
" *To fainting ſquadrons ſent the timely aid;*
" *Inſpir'd repuls'd battalions to engage,*
" *And taught the doubtful battle where to rage.*
" *So when an Angel, by divine command,*
" *With riſing tempeſts ſhakes a guilty land;*

" *Such*

removal of the famous Mr. Locke to th
Council of Trade. A Gentleman relate

" Such as of late o'er pale Britannia paſt;
" Calm and ſerene he drives the furious blaſt;
" And pleas'd th' Almighty's orders to perform,
" Rides in the whirlwind, and directs the ſtorm.

Mr. Oldmixon (10) obſerves upon this occaſion, th
the thought is doubtleſs very grand; but the critic
ſays he, *had forgot Milton, when he ſaid,* 'Tis
great as ever any was. To evince the contrary
which he refers us to a paſſage in that Poet, when
the Son of God drives the fallen Angels out of Hea-
ven (11). He remarks likewiſe that Mr. Congreve,
in his Ode upon the taking of Namur, has a thought
ſomething like that of Mr. Addiſon:

Amidſt this rage, behold where William ſtands,
Undaunted, undiſmay'd?
With face ſerene diſpenſing dread commands,
Which heard with awe, are with delight obey'd.
A thouſand fiery deaths around him fly,
And burning balls hiſs harmleſs by;
For every fire his ſacred head muſt ſpare,
Nor dares the lightning touch the laurels there.

The author of the notes on Mr. Pope's *Dunciad* (12) tells us, that this critic is ſo injurious as to ſuggeſt, that Mr. Addiſon himſelf wrote the *Tatler* quoted above, which ſays of his *own ſimile*, that *it is as great as ever enter'd into the mind of man.* Now Mr. Oldmixon's words are theſe; *I can hardly think Mr. Addiſon wrote that* Tatler, *there being in it a juſt compliment to himſelf* (13).

(10) *Arts of Logic and Rhetoric*, p. 305.
(11) *Paradiſe Loſt*, Book VI. (12) Book II. ver. 199.
(13) *Arts of Logic and Rhetoric*, p. 304.

to Mr. Addiſon has informed us of ſome remarkable circumſtances relating to that affair [*P*]. In 1705 he attended the Lord Halifax

[*P*] *Some remarkable circumſtances relating to that affair.*] There is ſome variation between his account, and that of Mr. Tickell abovementioned. The author I mean is Mr. Budgell, who in *the Life of the late Lord Orrery* (14) writes as follows: "Soon after the battle of Blenheim Mr. Boyle, (late "Lord Carleton) then Chancellor of the Exchequer, "was entreated by the Lord Godolphin, to go to "Mr. Addiſon, and deſire him to write ſomething "that might tranſmit the memory of that glorious "victory to poſterity. As I believe this ſtory is not "commonly known, and as I think it does honour to "the late Lord Halifax, (whoſe memory I muſt ever "love and reſpect,) I ſhall lay it before my readers. "Upon the arrival of the news of the victory of "Blenheim, the Lord Treaſurer Godolphin, in the "fulneſs of his joy, meeting with the late Lord "Halifax told him, It was pity the memory of ſuch "a victory ſhould be ever forgot; he added, that he "was pretty ſure his Lordſhip, who was ſo diſtin-"guiſhed a Patron of Men of letters, muſt know "ſome perſon, whoſe pen was capable of doing "juſtice to the action. My Lord Halifax replied, "that he did indeed know ſuch a perſon; but would "not deſire him to write upon the ſubject his Lord-"ſhip had mentioned. The Lord Treaſurer entreating "to know the reaſon of ſo unkind a reſolution, Lord "Halifax briskly told him, that he had long with "indignation obſerved, that while too many fools "and blockheads were maintained in their pride and "luxury, at the expence of the public, ſuch men as "were really an honour to their country, and to

(14) P. 150.

"the

Halifax to Hanover, and in 1706 was mad
Secretary to Sir Charles Hedges, Secretar

" the age they lived in, were ſhamefully ſuffere
" to languiſh in obſcurity: that, for his own par
" he would never deſire any Gentleman of par
" and learning to imploy his time in celebrating
" Miniſtry, who had neither the juſtice or gen
" roſity to make it worth his while. The Lord Tre
" ſurer calmly replied, that he would ſeriouſly con
" der of what his Lordſhip had ſaid, and endeavo
" to give no occaſion for ſuch reproaches for th
" future; but that in the preſent caſe he took
" upon himſelf to promiſe, that any Gentlema
" whom his Lordſhip ſhould name to him, as
" perſon capable of celebrating the late action,
" ſhould find it worth his while to exert his ge
" nius on that ſubject. The Lord Halifax, upo
" this encouragement, named Mr. Addiſon; but in
" ſiſted that the Lord Treaſurer himſelf ſhould ſen
" to him: His Lordſhip promiſed to do ſo; and ac
" cordingly deſired Mr. Boyle to go to him. M
" Addiſon, who was at that time but indifferentl
" lodged, was ſurprized the next morning with
" viſit from the Chancellor of the exchequer; wh
" after having acquainted him with his buſineſs, ad
" ded, that the Lord Treaſurer, to encourage hi
" to enter upon his ſubject, had already made hi
" one of the Commiſſioners of appeals; but entrea
" ed him to look upon that poſt only as an earne
" of ſomething more conſiderable. In ſhort, th
" Chancellor ſaid ſo many obliging things, and in ſ
" graceful a manner, as gave Mr. Addiſon the utmo
" ſpirit and encouragement to begin that Poem
" which he afterwards publiſhed, and entitled, *Th*
" *Campaign:* A Poem equal to the action it cele
" brates; and in which that preſence of mind, fo
" which the late Duke of Marlborough was ſo re
" markable

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of State, in which employment he acquitted himſelf ſo well, that the Earl of Sunderland, being made Secretary of State in December of the abovementioned year, he continued Mr. Addiſon in the ſame employment under him; convincing us by this choice, that the Stateſman may receive great aſſiſtance from the Man of Letters. The taſte for Operas beginning to prevail at that time in England, ſome of Mr. Addiſon's friends deſiring him to write one, he complied with their requeſt, and choſe for his ſubject *Roſamond*. He propoſed by this drama to excite an emulation in the Engliſh muſicians, to exert themſelves, without calling in any foreign aſſiſtance, and at the ſame time to give the ſpectators a piece in their own language, infinitely more exact and regular than the Italian Operas. However, Roſamond did not ſucceed upon the ſtage, whether from the defect of the muſic, for which our language is ſaid by ſome perſons to be very improper [Q], or from the prejudices in

markable in a day of battle, is illuſtrated by a nobler ſimile than any to be found in *Homer* or *Virgil*. The Lord Treaſurer kept the promiſe he had made by Mr. Boyle: and Mr. Addiſon ſoon after the publication of his Poem, was preferred to a conſiderable poſt."

[Q] *The defect of the muſic, for which our language is ſaid by ſome perſons to be very improper.*]

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in favour of the Italian taſte, which at th
time began wholly to prevail; but th
Poetr

We ſhall conſider this in the words of a late ing
nious writer, and friend of Mr. Addiſon, *the auth*
of the Ode to the Creator of the World, occaſioned
the Fragments of Orpheus. " I know not, ſays h
" (15), how it comes to be a late opinion amon
" ſome, that Engliſh words are not proper for muſi
" That the Engliſh language is not ſo ſoft and fu
" of vowels as the Italian, is readily granted; y
" this does not prove, that it is therefore incapab
" of harmony. Let it be conſidered, whether to
" great a delicacy in this particular may not run int
" effeminacy. A due mixture of conſonants is cer
" tainly neceſſary to bind the words, which may b
" otherwiſe too much diſſolved, and loſe their forc
" And as theatrical muſic expreſſes a variety of pa
" ſions, it is not requiſite, even for the advantage o
" the ſound, that the ſyllables ſhould every wher
" languiſh with the ſame looſe and vowelly ſoftneſs."
He proceeds then to conſider the reaſonableneſs o
encouraging Operas in our own language. The pa
ſage is ſo elegant and full of good ſenſe, that we can
not forbear tranſcribing it. " But what, ſays he, i
" certainly of much more conſequence in dramatic
" entertainments, is, that they ſhould be performe
" in a language underſtood by the audience. On
" would think there ſhould be no need to prov
" this. The great pleaſure in hearing vocal muſic
" ariſes from the aſſociation of the ideas raiſed at th
" ſame time by the expreſſions and the ſounds
" Where theſe ideas are ſeparated, half the impre
" ſion is wanting; and where they are improperl
" joined, it is imperfect. It is probable too, tha

(15) Mr. John Hughes in the Preface to his Engliſh Opera o
Calypſo and Telemachus.

" th

Poetry of this piece has been always juſtly admired; and, as Mr. Tickell obſerves, *has given as much pleaſure in the cloſet, as*

" the pleaſure we receive from the moſt pathetical " ſtrains of inſtrumental muſic, is in part aſſiſted by " ſome ideas, which we affix to them, of paſſions, " which ſeem to be expreſſed by thoſe ſtrains. If " the airs in Operas may be heard with delight, for " the ſame reaſon, even when the words are not " underſtood, yet it is impoſſible the recitative ſhould " give pleaſure, which can raiſe no ſuch ideas; this " being not ſo properly ſinging, as ſpeaking in mu- " ſical cadences. And the uſe of it ſeems to be in- " troduced for the very ſame reaſon, which is given " by Ariſtotle, for the eſtabliſhing the uſe of *Iambic* " verſe in the Greek Tragedy; which is, that tho' " it has not the charms of ſome other kinds of " verſe, yet it is more proper for action and dialogue, " as it approaches nearer to common ſpeech. Thus " recitative muſic takes its riſe from the natural " tones and changes of the voice in ſpeaking, and " is indeed no more than a ſort of modulated pro- " nunciation." He then obſerves, that the *ſucceſs of entertainments of that kind depends chiefly on the muſic; and the difficulty of confining the ſcenes to ſuch ſhort interchanged ſtages of* RECITATIVE *and* AIRS, *and of binding the ſenſe in ſuch choſen meaſures and ſyllables, as will beſt give the compoſer room to diſplay his skill, is indeed very great; yet notwithſtanding this, ſome examples of Operas and Poems for muſic, originally written in our language, with great beauty of thought and expreſſion,* (by which he undoubtedly intends Mr. Addiſon's *Roſamond*, and a few others) *have ſhewn us, that the poetical part is capable of very agreeable heightnings.*

It is very juſtly obſerved, that the verſe as well as the thoughts of the Opera of *Roſamond* are vaſtly

as others have afforded from the ſtage, with all the aſſiſtance of voices and inſtruments. About the ſame time the comedy called *The*

beautiful. But ſome of the greateſt artiſts in the muſical way declare it not fit for the muſical drama. However, a Gentleman who made the ſong of *Debora* and *Barak* ſo finely vocal, has ſet a great many of the ſongs in *Roſamond*. But the moſt exquiſite Muſician now in England, having been often importuned by his friends to exert his genius upon it, has always declared, that it was impoſſible for him to diſplay it to any advantage on that occaſion; in ſhort, that it was not fit for an Opera. As the harmony of the numbers in *Roſamond* are ſo exquiſite, the declaration of this Gentleman appeared a kind of paradox to all but the perfect Adepts in ſounds. The majority of theſe Artiſts, indeed, always prefer ſound to ſenſe; and after a Poet has toiled to introduce the latter into his verſe, the muſical compoſer ſhall often oblige him to throw it all out, and ſubſtitute in its ſtead, a ſet of tuneful, melodious *any things*; or to lop off his verſe, till it appear as mutilated as the ſtatue of Paſquin at Rome. One great advantage of the muſic of the Greeks and Romans was, that the Poet was generally at the ſame time the Muſician and Performer both vocal and inſtrumental; talents which are ſeldom or never found united in the ſame perſon in theſe latter ages. In a word, Poetry is at preſent made uſe of as a kind of *block* on which Muſic, if we may employ the figure, is curl'd and powdered. To one circumſtance in *Roſamond*, indeed, the muſical Compoſer may object, which is, that the principal character in it (*Roſamond*) has a ſoporiferous, and as it is ſuppoſed poiſonous draught given her by Queen Eleanor, which ſends her off the ſtage ſooner than ſhe ought to go, for the gratification of ſuch Gentlemen as are al-

ear:

The Tender Huſband appeared, to which Mr. Addiſon wrote the Prologue. Sir Richard Steele ſurprized him with a dedication of this play; and afterwards acquainted the public, that he owed ſome of the moſt taking ſcenes of it to Mr. Addiſon (*b*). The Earl of Wharton being made Lord Lieutenant of Ireland in 1709, he appointed Mr. Addiſon Secretary for that kingdom. The ſalary of Keeper

ear: for as it is natural that the principal character ſhould be given to the fineſt voice, (and there are few exquiſitely ſo) thoſe who ſee *Roſamond* repreſented, by that means loſe a great deal of pleaſure by the imaginary death or abſence of ſuch a Syren; but then this would be remedied, were it poſſible to get voices that were all excellent. However, that very circumſtance which forms the defect in the muſic I *Drama*, is a very great beauty in the *ſpeaking Drama*, if I may ſo call it, by the agreeable ſurprize the Audience are in, to find that Roſamond is not dead as they ſuppoſed, but had only taken a ſleeping draught as was before obſerved. We muſt take notice of one particular in this piece which ſeems to have been overlooked, viz. that the comic Characters (Sir Truſty, Grideline, &c. which would be ſo ridiculous in Tragi-comedy) are here found to have a wonderful effect, as was particularly viſible in the latter of them when repreſented by the facetious Mr. Leveridge. Serious Opera is of too calm and ſtill a nature; and unleſs enlivened by comic ſtrokes, is found too languid; for on theſe occaſions the ear may be tired with ſounds, how exquiſitely ſoever they may be blended.

(*b*) *Spectator* N° 555.

Keeper of the Records in Ireland was conſiderably augmented, and that poſt was beſtowed upon Mr. Addiſon at this time, as a mark of the Queen's favour. He was in that kingdom when he firſt diſcovered Sir R. Steele to be author of the *Tatler*, by an obſervation upon Virgil, which he had communicated to him. His aſſiſtance afterwards in the courſe of that paper was very conſiderable [*R*]. He had likewiſe a very

[*R*] *His aſſiſtance afterwards in the courſe of that paper was very conſiderable.*] " In the laſt paper, " ſays Mr. Tickell (16), which cloſed thoſe celebrated " performances, and in the Preface to the laſt vo- " lume, Sir Richard Steele has given to Mr. Addiſon " the honour of the moſt applauded pieces in that col- " lection. But as that acknowledgment was deli- " vered only in general terms, without directing the " public to the ſeveral papers; Mr. Addiſon, who " was content with the praiſe ariſing from his own " works, and too delicate to take any part of that " which belonged to others, afterwards thought fit " to diſtinguiſh his writings in the *Spectators* and " *Guardians* by ſuch marks, as might remove the " leaſt poſſibility of miſtake in the moſt undiſcerning " reader." This paſſage Sir Richard Steele conſi- dered as a reflection upon himſelf, for not having ſufficiently acknowledged what was due to Mr. Addiſon in theſe writings; to juſtify himſelf from which imputation he alledges (17) the following en- comiums which he gave to Mr. Addiſon. " But I " have, ſays he (18), only one Gentleman, *who will*

(16) In his *Life of Mr. Addiſon.* (17) Dedication of the *Drummer* to Mr. Congreve, p. 7, 8.

(18) Preface to the 4th volume of the *Tatlers.*

very large ſhare in the *Spectators* and (*i*) *Guardians*, which were publiſhed in the years

(*i*) Mr. Dennis was diſpleas'd with the character of the *Guardian*, as we find in his *Letters*, Vol. II. p 285, printed 1721, where he ſays, "That 'Squire *Ironſide* is too grave and too ſerious "an offſpring of his ludicrous anceſtors; that the reader complains "that he meets with nothing at all to divert him in it; no con-"ſort of muſical inſtruments playing upon one another; not ſo "much as a couple of pipes broke by the violent agitation of a jig "at his neighbour's houſe." He afterwards makes mighty merry (in his way) with the name of *Neſtor Ironſide*, by bringing in Hector Backſide, Bully Broadſide, Humphrey Wrongſide, and among others does not forget Neſtor Blindſide.

"*be nameleſs*, to thank for any frequent aſſiſtance to "me, which indeed it would have been barbarous "in him to have denied to one, with whom he has "lived in an intimacy from childhood, conſider-"ing the great eaſe with which he is able to diſ-"patch the moſt entertaining pieces of this nature. "This good office he performed with ſuch force "of genius, humour, wit, and learning, that I fared "like a diſtreſſed Prince, who calls in a powerful "neighbour to his aid; I was undone by my aux-"iliary. When I had once called him in, I could "not ſubſiſt without dependance on him. The "ſame hand writ the diſtinguiſhing characters of "men and women, under the names of *Muſical In-"ſtruments*, the *Diſtreſs of the News Writers*, the *In-"ventory of the Play-houſe*, and the *Deſcription of* "the *Thermometer*, which I cannot but look upon "as the greateſt embelliſhments of this work.

"As to the work itſelf, ſays Sir Richard (19), the "acceptance it has met with is the beſt proof of its "value; but I ſhould err againſt that candor, which "an honeſt man ſhould always carry about him, if "I did not own, that the moſt approved pieces in

(19) *Tatler*, N° 271.

years 1711, 1712, 1713, and 1714. The papers which he wrote in the former are marked

" it were written by others, and thoſe, which have
" been moſt excepted againſt by myſelf. The hand
" that has aſſiſted me in thoſe noble diſcourſes upon
" the immortality of the ſoul, the glorious proſpects
" of another life, and the moſt ſublime ideas of re-
" ligion and virtue, is a perſon, who is too fondly
" my friend ever to own them; but I ſhould little
" deſerve to be his, if I uſurped the glory of them.
" I muſt acknowledge at the ſame time, that I think
" the fineſt ſtrokes of wit and humour in all Mr. Bic-
" kerſtaff's *Lucubrations*, are thoſe, for which he is
" alſo beholden to him."

Sir R. Steele then goes on to ask what Mr. *Tickell* meant by ſaying, that the *Tatler was however dropt at laſt, as it had been taken up, without Mr. Addiſon's participation.* " Let him ſpeak out, ſays he,
" and ſay, why, *without his knowledge*, would not
" ſerve his purpoſe as well. If, as he ſays, he re-
" ſtrains himſelf to Mr. Addiſon's character, as a
" writer, while he attempts to leſſen me, he exalts
" me; for he has declared to all the world, what I
" never have ſo explicitly done, that I am to all intents
" and purpoſes, the author of the *Tatler*. He very
" juſtly ſays, the occaſional aſſiſtance Mr. Addiſon
" gave me in the courſe of that paper, *did not a lit-*
" *tle contribute to advance its reputation, eſpecially*
" *when, upon the change of the Miniſtry, he found*
" *leiſure to engage more conſtantly in it.* It was ad-
" vanced indeed, for it was raiſed to a greater thing
" than I intended it; for the elegance, purity and
" correctneſs, which appeared in his writings, were
" not ſo much my purpoſe, as in any intelligible
" manner as I could, to rally all thoſe ſingularities of
" human life, thro' the different profeſſions and cha-
" racters in it, which obſtruct any thing that was

" truly

marked with the letters of the word CLIO [*S*]. Mr. Tickell informs us, that in

" truly good and great. After this acknowledgment
" you will ſee, that is, ſuch a man as you will ſee,
" that I rejoiced in being excelled, and made thoſe
" little talents, whatever they are which I have,
" give way and be ſubſervient to the ſuperior quali-
" ties of a friend whom I loved, and whoſe mode-
" ſty would never have admitted them to come in-
" to day-light but under ſuch a ſhelter. So that all
" which the editor has ſaid, either out of deſign or
" incapacity, Mr. Congreve muſt determine to end
" in this, that Steele has been ſo candid and upright,
" that he owes nothing to Mr. Addiſon, as a writer;
" but whether he does or does not, whatever Steele
" owes to Mr. Addiſon, the public owes Addiſon to
" Steele. But the editor has ſuch a fantaſtical and
" ignorant zeal for his patron, that he won't allow
" his correſpondents to conceal any thing of his,
" tho' in obedience to his commands. What I ne-
" ver did declare was Mr. Addiſon's, I had his di-
" rect injunctions to hide, againſt the natural warmth
" and paſſion of my own temper towards my friends.
" Many of the writings now publiſhed as his, I have
" been very patiently traduced and calumniated for,
" as they were pleaſantries and oblique ſtrokes upon
" certain the wittieſt men of the age, who will now
" reſtore me to their good-will, in proportion to the
" abatement of wit, which they thought I employed
" againſt them (20)."

[*S*] *Mark'd with the letters of the word CLIO.*] Mr. Tickell tells us, as we obſerved in the preceding note, that *Mr.* ADDISON *thought fit to diſtinguiſh his writings in the* SPECTATORS *and* GUARDIANS *by ſuch marks, as might remove the leaſt poſſibility of miſtake*

(20) Dedication of the *Drummer*, p. 9, 10.

in the courſe of this work (*k*), the particular papers were ſeldom or never ſhewn to each

(*k*) The *Spectator.*

in the moſt undiſcerning reader. This paſſage has been animadverted upon by Sir Richard Steele with peculiar ſeverity. " I have obſerved, ſays he (21), that " the editor will not let me or any one elſe obey " Mr. Addiſon's commands in hiding any thing he " deſires ſhould be concealed. I cannot but take " further notice, that the circumſtance of marking " his *Spectators*, which I did not know till I had " done with the work, I made my own act; be- " cauſe I thought it too great a ſenſibility in my " friend, and thought it, ſince it was done, better to " be ſuppoſed mark'd by me than the author him- " ſelf; the real ſtate of which this zealot raſhly and " injudiciouſly expoſes. I ask the reader whether " any thing but an earneſtneſs to diſparage me, " could provoke the editor in behalf of Mr. Addiſon " to ſay, that he mark'd it out of caution againſt " me, when I had taken upon me to ſay, it was I " that did it out of tenderneſs to him." But in order to judge of this affair, let us ſee in what manner Sir Richard Steele expreſſed himſelf concerning Mr. Addiſon's ſhare in the *Spectators*. " I hope, " ſays he (22), the apology I have made as to the " licenſe allowable to a feigned character, may ex- " cuſe any thing, which has been ſaid in theſe diſ- " courſes of the SPECTATOR and his works. But " the imputation of the groſſeſt vanity would ſtill " dwell upon me, if I did not give ſome account by " what means I was enabled to keep up the ſpirit of " ſo long and approved a performance. All the pa- " pers mark'd with a *C, L, I, O*; that is to ſay, all

(21) Dedication of the *Drummer*, p. 11.
(22) *Spectator*, N° 555.

" the

each other by their reſpective authors; and that Mr. Addiſon made little or no uſe of the letters ſent in by the numerous correſpondents of the *Spectator*, and therefore he could not have executed his large ſhare of this taſk in ſo exquiſite a manner, had he not ingrafted into it many pieces that had laid by him in little hints and minutes

" the papers, *which I have diſtinguiſh'd* by any letter " in the name of the Muſe *CLIO*, were given me " by a Gentleman, of whoſe aſſiſtance I formerly " boaſted in the Preface and concluding leaf of the " *Tatler*. I am indeed much more proud of his " long-continued friendſhip, than I ſhould be of the " fame of being thought the author of any writings, " which he himſelf is capable of producing. I re- " member, when I finiſh'd the *Tender Husband*, I " told him, there was nothing I ſo ardently wiſh'd " as that we might ſome time or other publiſh a " work written by us both, which ſhould bear the " name of the *Monument*, in memory of our friend- " ſhip. I heartily wiſh what I have here, were as " honorary to that ſacred name, as learning, wit and " humanity, render thoſe pieces, which *I have taught* " *the reader how to diſtinguiſh for his*. When the " Play abovementioned was laſt acted, there were ſo " many applauded ſtrokes in it, which I had from " the ſame hand, that I thought very meanly of " my ſelf, that I had never publickly acknowledged " them. After I have put other friends upon impor- " tuning him to publiſh dramatic as well as other " writings he has by him, I ſhall end what I think " I am obliged to ſay on this head, by giving my " reader this hint for the better judging of my pro- " ductions. That the beſt comment upon them " would be an account, when the Patron to the " *Tender Husband* was in England or abroad."

minutes, which he collected from time to time, ranged in order, and moulded into the form, in which they now appear; particularly the *Eſſays upon Wit*; *The Pleaſures of the Imagination*; *The Critique upon Milton*; and ſome others. Several volumes of this work have been tranſlated into French, which met with univerſal applauſe [*T*]. And Sir Richard Blackmore

[*T*] *Met with univerſal approbation.*] Let us hear the judgment of the author quoted in note [*N*], upon that work. *The fineſt Genius's in England*, ſays he (23), *have exerted in the* Spectator, *all the force of their reflexions, all the delicacy of the ſtyle, and all the fire of imagination that can be conceived... It is an admirable work; and it has preſerved a great part of its original graces and beauty in the French tranſlation. There is ſuch a prodigious variety in it both with regard to the ſtile and the ſubjects which it treats of, that we may juſtly affirm, the French nation has nothing to oppoſe to this work, that can be conſidered in all reſpects equal to it.* The author of the *Lay-Monaſtery*, the late Mr. John Hughes, in his Preface to that work, gives us this character of the *Spectator*, to which his diſcourſes were deſigned as a ſequel. "The world has been obliged to an author of diſ-"tinguiſh'd merit, now living (24), for having been "the inventor of a manner of writing no leſs en-"tertaining than any which had been eſtabliſhed by "the practice of the moſt celebrated ancients. "The form, into which the beſt writer among the "Romans generally choſe to caſt his thoughts, was that "of dialogue or of his converſations related, in which

(23) *Diſſertat. ſur la poëſie Angloiſe*, in the *Journal Literaire*, tome ix p. 159, 160. (24) i. e. in 1714.

"the

more in his *Eſſays* (*l*) has given a very handſome encomium upon them. His words are

(*l*) Vol. I. pag. 202.

" the perſons introduced were all Philoſophers, and " the diſcourſes wholly ſerious; yet this he borrow- " ed from Plato, and others of the Greeks; whom " he profeſſed to imitate. But the introducing a ſet " of perſons of different humours and characters, " acting on ſome imaginary occaſion, which might " draw out a variety of incidents and diſcourſes, " and in which every paper ſhould be an entire " piece, at the ſame time, that it is a part of the " whole, is the invention of the writer already " mentioned, who ſeems at once to have introduced " it, and carried it to perfection." A very ingeni- " ous and polite writer gives the following general " character of Mr. Addiſon's writings: " I may re- " commend Mr. Addiſon, ſays he, as a perfect pat- " tern of true poetic writing... This author is more " labour'd; like his great Maſter Virgil, he has " weighed every word, nor is there one expreſſion " in all his lines, that can be changed for any juſter, " or more forcible than it ſelf (25)." Poſſibly this laſt compliment may be a little overſtrained. We may obſerve here, that the *Tatlers*, *Spectators*, and *Guardians*, have been tranſlated into moſt of the European Languages, and given birth to ſeveral papers in imitation of them in foreign countries. The French had for ſome time their *Babilliard*, or *Tatler*; the Dutch have to this day their *Spectator*; and the Germans had for ſome years together their *Guardian*. This laſt paper was printed at Hamborough, and compoſed by a ſociety of Gentlemen, who underſtood Engliſh; they tranſlated ſeveral of the *Spec-*

(25) *Diſſertation on reading the Claſſicks, and forming a juſt ſtyle*, p. 209, 210, London, printed for J. Bowyer 1713, 12o.

are theſe. " Many more books on othe
moral ſubjects have been compoſed wit
muc

tators, which had not before appeared in the Ge
man language; and this gave their *Guardians* ſo gre
a reputation, that *nine* or *ten thouſand* of them we
uſually ſold. Theſe particulars we are informed
by a relation of Mr. Addiſon's (26), who likewi
tells us, " that when the *Old Spectator* was laid dow
" by thoſe hands which at firſt compoſed it, the p
" per was immediately ſet on foot again by ſome
" the *greateſt Wits* in England. Several of who
" writings of different kinds had been received wi
" the utmoſt applauſe by the public; yet even the
" Gentlemen, to their great ſurprize, found t
" thing would not do; and had the good ſenſe n
" only to drop their *deſign*, but to conceal the
" names. Mr. Addiſon ſaid upon this occaſion, th
" *he looked upon the undertaking to write* Spectat
" *to be like the attempt of Penelope's lovers to ſe*
" *in the bow of Ulyſſes; who ſoon found, that*
" *body could ſhoot well in that bow, but the ha*
" *which uſed to draw it.*" He then relates t
ſtories, which ſhew, that among all the character
that work, that of Sir Roger de Coverly was the
vourite with Mr. Addiſon; *who, a little before*
laid down the Spectator, (*foreſeeing that ſome nim*
Gentleman would catch up his pen the moment he h
quitted it,) *ſaid to an intimate friend, with a certa*
warmth in his expreſſion, which he was not oft
guilty of, By G—d, I'll kill Sir Roger, that no bo
elſe may murder him. *Accordingly the whole* Spe
tator, N. 517, *conſiſts of nothing elſe but an accou*
of the old Knight's death and ſome moving circu
ſtances, which attended it. The other inſtance of M
Addiſon's tenderneſs for Sir Roger, is as follow

(26) See the *Bee, or an Univerſal Weekly Pamphlet*, N° I.
26, 27.

" much wit and vivacity in our own and
" foreign countries to expoſe vice and
" folly

Sir Richard Steele, *in one of his* Spectators (27) *has a little injudiciouſly made the old Knight pick up a looſe woman in Covent-Garden* (28). *Mr. Addiſon was ſo heartily vexed when he read this paper, that he immediately called a coach, went to his friend Sir Richard, and never left him till he had made him promiſe, that he would meddle no more with Sir Roger's character.*

But as the *Spectator* was received with ſo general an applauſe, it could not be exempt from an attack (a fate to which the nobleſt compoſitions are obnoxious.) for in the year 1711 there appeared a pamphlet entitled *A Spy upon the Spectator* (29). The preface declares, " That there may be ſeen more than ordi-
" nary *reaſons to look narrowly into the* Spectator's
" *deſigns and management.* The tyranny that he
" pretends to exert over the ſenſe and reaſon of his
" countrymen, and the ſmall ſtock of diſcretion
" with which he lays this *daily* burthen of *ſpeculati-*
" *ons* upon them, makes it neceſſary to ſtop him in
" the beginning, and let him know that the founda-
" tions of his power are only imaginary, and his no-
" tions are of the ſame nature as the clouds and
" miſts, that he pretends to caſt over his actions.
" Care ſhould be taken leſt by following him we
" loſe our *wit, morality* and *religion.* For ſhould
" we look upon him to be the touchſtone of wit,
" and the rule and ſtandard of judgment, and after-
" wards find that he is flat in the one, and exerciſes
" the other upon *trifles* (N° 10) it may at laſt make

(27) N° 410. Vol. 6. (28) Here the ingenious author miſtakes the place, it being in the Temple Cloyſters.

(29) It was printed for John Morphew near Stationer's Hall, and contains 24 pages in 8vo. See Part I.

" folly, and promote decency and ſobrie-
" ty of manners. But the productions of
" this

" us have a contemptible opinion of ingenuity and
" learning.

The author then proceeds to ſhew the danger that may ariſe from the *Spectator* with regard to morality; " which, ſays he, is a ſerious thing, and of too " much value to be loſt; and therefore, although the " *Spectator* at preſent, under the pretence of *enli-* " *vening it by wit* (N° 10) may impoſe only the ſha- " dow of it upon us inſtead of the ſubſtance, yet he " ſhould not be permitted to proceed ſo far as to " make a buffoon of Ariſtotle, and write a burleſque " upon Epictetus."

The laſt danger which he inſinuates may be occaſioned by the *Spectator* is that of *religion*. " The " profeſſion, ſays he, as well as character of the " Clergy, are too ſacred for the trivialneſs of ſuch " papers; and who knows but the *Spectator*, who " expreſt his *averſion* to *bells at two months old* " (N° 1) and has contracted a friendſhip with a *Di-* " *vine*, that under the ſhelter of a *weak conſtitution*, " has laid aſide the *cares and buſineſs of his function* " to attend upon *clubs* and *chamber-council* (N° 2), " may have ſome deſign againſt the fifty new churches, " at leaſt will be againſt having any *Steeple-houſes* " and *Belfries* to them."

He concludes his preface with theſe words: " The ſeveral *Spectators* being a disjoined and con- " fuſed huddle of unmethodized notions, I do not " look upon my ſelf obliged to take them in order. " However (notwithſtanding his magiſterial autho- " rity) every one of them in proper time and place, " may meet with due correction. And perhaps he " ſhall ſhortly find, he has not art enough to diſguiſe " himſelf; and that a net is too thin a *cloak* for a " *party-man* to dance in." But the ſame dull criti-

ciſm

" this nature, which have of late appear-
" ed in this nation, whether we regard the
" juſt

ciſm might be made on all the excellent pieces that were ever publiſhed; and that theſe aſſertions were groundleſs and malicious, appears from the beauty of thoſe papers, and the good effect they wrought (30).

Mr. Oldmixon has likewiſe cenſured the *Spectator's* character as a critic; for he tells us (31), " That in oppoſition to his own rule, he ſeldom " takes notice of any beauty, which had not been " diſtinguiſhed before by others, as well as by him- " ſelf, either in writing or converſation. I do not " ſay this in the leaſt diminution of the merit of " that Gentleman as a Poet or Critick. He had as " much of it as any man, but to let the reader a " little into the art of the *Spectator*; for if we are " not to remark beauties, which have been remarked " before, he has in a great meaſure engroſſed the " market to himſelf, by tranſcribing the moſt beau- " tiful paſſages of Milton and other Poets. Beſides,

(30) The formidable Mr. Dennis (in his *Letters familiar, moral and critical*) cenſures ſome of Mr. Addiſon's (but without ſeeming to know that they were his) *Spectators*, ſpeaking of the *Templer* (one of the Characters in that paper he ſays, " That " Shadwell is of opinion, that the Sharper (cenſured in the *Tat-* " *ler*) with his box and his falſe dice is an honeſter fellow than " the rhetorical author the *Templer*, who makes uſe of his tropes " and figures, which are his high and his low-runners, to cheat " us at once of our money and of our intellectuals." And a little after, ſpeaking of N. 40 of the *Spectator*, he declares, " That " there are as many bulls, and blunders, and contradictions in it al- " moſt as there are lines, and all delivered with that inſolent and " that bluſtering air, which uſually attends upon error and delu- " ſion; while truth, like the Deity that inſpires it, comes calmly " and without noiſe." Dennis's *Letters* Vol. II. p. 407, 408, London 1721. There is much bluſter in this Criticiſm, but we don't find any in the Diſcourſe on which it animadverts.

(31) *Arts of Logic and Rhetoric*, p. 295, 296. A dry, unpromiſing title to the imitation of a very agreeable French work, Father Bouhour's *Maniere de bien penſer*.

" juſt and generous ſentiments, the fertile " invention

" that art appears viſibly in his caution as to the cha-
" racter of authors, there being no better way to
" ſecure his own valuable one, than in doing ho-
" nour to that of others (32). The *Spectator*, as a
" Critic, is not without a ſmack of the character
" of Lord Plauſible, as a Gentleman."

We have likewiſe another paſſage in that Critic to the ſame purpoſe. " I cannot help taking notice, " ſays he (33), that the criticiſms in the *Tatlers*, " *Guardians* and *Spectators*, are a little too common " and ſuperficial, and not always juſt. Thoſe on " Milton are rather a collection of the beauties in " the *Paradiſe Loſt*, than an exact criticiſm on the " mechaniſm of the Poem. Of the ſame kind " are the quotations out of other Poems; and it is " ſurely moſt praiſe-worthy, that ſeveral of theſe " Poems were written by the friends of the writers " of thoſe papers, and very often of the printers. " However, in other ſpeculations they are the moſt " polite and entertaining of any modern pieces, per- " haps in any modern language. With this high and " juſt opinion of thoſe authors, I muſt be ſo free as to " obſerve, that there is too much artifice in their re- " marks on writers and their writings. They ſeldom " meddle with any whoſe reputation is not well eſta- " bliſhed. Contrary to the *Spectator*'s obſervation, " N° 291. *One great mark by which you may diſcover* " *a Critic who has neither taſte nor learning, is this,* " *that he ſeldom ventures to praiſe any paſſage in an* " *author, which has not been before received.* Whoever " is acquainted with the *Tatlers*, *Guardians* and *Spec-* " *tators*, need not to be told, that moſt of the paſ- " ſages, which are praiſed in theſe papers, were well " known before to men of taſte, though they were " not become ſo common as they have been ſince."

(32) This ſevere inſinuation might perhaps deſerve to be animadverted upon. (33) Ib.d. p. 66.

" invention, the variety of ſubjects, the " ſurprizing turns of wit and facetious ima- " gination, the genteel ſatyr, the purity " and propriety of the words, and the " beauty and dignity of the diction, have " ſurpaſſed all the productions of this " kind that have been publiſhed in any age " or country. The reader no doubt is " beforehand with me, and concludes, " that I mean the *Tatler* and *Spectator*, " which, for the greateſt part, have all " the perfection of writing, and all the " advantages of wit and humour that are " required to entertain and inſtruct the " people; and it muſt chiefly be owing to " the great depravity of manners in theſe " looſe and degenerate times, that ſuch " worthy performances have produced no " better effects." Mr. Addiſon in the *Freeholder* (*m*) has taken notice of this compliment of Sir Richard Blackmore in the manner following. " As for the *Tatlers* " and *Spectators* in particular, which are " obliged to this ingenious and uſeful au- " thor for the character he has given of " them, they were ſo generally diſperſed " in ſingle ſheets, and have ſince been " printed in ſo great numbers, that it is " to be hoped they have made ſome pro- " ſelytes to the intereſts, if not to the " practice of wiſdom and virtue, among

(*m*) Numb. 45.

" ſuch a multitude of readers." The ſituation of affairs in England in the year 1713 rendring the doctrine of liberty very ſeaſonable, Mr. Addiſon endeavoured to awaken the nation to a ſenſe of it by his excellent Tragedy of *Cato*. It received an univerſal applauſe, and all parties, however divided and oppoſite to each other, conſpired in giving it the commendations it deſerved (*n*) It run for a month together, and then was ſtopt only by the indiſpoſition of one of the principal performers. The author received a meſſage, that the Queen would be pleaſed to have it dedicated to her (*o*); but as he had deſigned that compliment elſewhere, he found himſelf obliged by his duty on the one ſide, and his honour on the other, to ſend it into the world without any dedication. Mr. Pope wrote the prologue to it, which is very beautiful, and Dr. Garth the epilogue.

(*n*) The honours to which Mr. Addiſon was raiſed, and the wealth he got, made Mr. Voltaire obſerve, " That had he " been in France, he would have been elected a member of one " of the Academies, and by the credit of ſome women, might " have obtained a yearly penſion of twelve hundred livres; or " elſe might have been impriſon'd in the Baſtile, upon pretence " that certain ſtrokes in his Tragedy of *Cato*, had been diſcovered, " glanced at the porter of ſome man in power." *Letters concerning the Engliſh Nation*, Letter XXIII.

(*o*) It is the opinion of many, that ſome Characters in this Tragedy glanced at certain men (the Tories) then in power, who, in order to ward off the reflexions which might ariſe from hence, affected to applaud it with the Whigs, by which means the approbation became univerſal.

logue. It was tranſlated into French and Italian, and acted in moſt of the languages of Chriſtendom [*U*]. Immediately after the publication of this Tragedy there was a pamphlet publiſhed by Mr. George Sewell, who was afterwards a Phyſician, and author of the Tragedy of *Sir Walter Raleigh*. This pamphlet is entitled *Obſervations*

[*U*] *It was immediately tranſlated into French and Italian, and acted in moſt of the languages of Chriſtendom.*] The French tranſlation of Mr. *Boyer* was publiſhed at London in 1713. The Abbot du Bos likewiſe tranſlated it; but only the three firſt ſcenes of that verſion were printed (34). We have an Italian tranſlation by the Abbot Salvini; and *this tragedy having been acted at Leghorn during the Carnival by the* Academici Compattiti, *it was received with ſuch prodigious applauſe, that the author was obliged to publiſh it at Florence* (35). Mr. Tickell ſays, that he has not been able to learn, whether that of Signor Valetta, a young Neapolitan Nobleman, has ever been made public. We have a Latin tranſlation of the celebrated *Soliloquy* of *Cato* in the beginning of the fifth act of that Tragedy, which, as the publiſher of it in the *Spectator* obſerves (36), *for conciſeneſs, purity, and elegance of phraſe cannot be ſufficiently admired*. This is ſaid to have been done by the late Dr. Francis Atterbury, Biſhop of Rocheſter. The Engliſh college of Jeſuits at St. Omers tranſlated the whole Tragedy into Latin, and had it acted by their pupils there with vaſt magnificence and prodigious applauſe. They ſent a copy of their verſion over to Mr. Addiſon.

(34) See the ſupplement to the *Nouvelles Literaires* for the 17th of October 1716. (35) *Nouvelles Liter. du 25 Juillet* 1716. p. 51. (36) Numb. 628. Vol. 8.

vations upon Cato, a Tragedy by Mr. Addiſon, in a letter to ***, dated April 25, 1713, pages 21, in 4°. *(p)*. It contains ſeveral ingenious remarks in favour of that performance [*W*].

This

[*W*] *It contains ſeveral ingenious remarks in favour of that performance.*] The author declares at the beginning of his Pamphlet his approbation of it, and tells us, that this Tragedy, *which had raiſed the expectation of the town to a great height, had juſtly ſatisfied it*; and he divides his obſervations upon it into the following heads; 1. He gives a general idea of the character of Cato, in order to ſhew more evidently with what juſtneſs and propriety his character, with all his ſentiments, is preſerved to the laſt. 2. He points out how juſtly all the other characters are diſtinguiſhed from each other, and made ſubſervient to the conduct of the whole. 3. He concludes with obſerving ſome extraordinary beauties in it, and ſhewing how exactly they are conformable, not only to the true ſpirit of Poetry, but the beſt rules of Criticiſm. The reader we preſume will not be diſpleaſed to ſee a more particular extract from this piece, ſince there is ſuch a peculiar fatality attending Pamphlets, even the beſt of them, that in a ſhort time they are neglected and forgotten by the public, and are only to be found in the hands of the Curious. Our ingenious author tells us, that "in order to form a general idea of Cato, we muſt "have a view of the ſcene of affairs in which he "acted, an age full of vice and corruption, de-"bauch'd from their old generous *Roman Principles*, "abounding with plots and conſpiracies againſt the "preſent model of their Government, divided into "parties, headed by violent and ambitious ſpirits,

(p) Printed for A. Baldwin in Warwick-Lane 1713.

"and

This Dramatic Piece was begun long

" and carried on with all the arts of deſign, hy-
" pocriſy and diſſimulation; and in ſhort ſuch an
" age, wherein, as Cicero deſcribes it, it was as dan-
" gerous for a good man to hazard himſelf in bu-
" ſineſs, and act in public offices, as it was diſgrace-
" ful and mean to retire from them." In this age, continues our critic, the great Cato appeared, acting merely upon the principles of honour and juſtice, neither aw'd nor ſeduced by parties, with the trueſt notions of the ancient republic form, and a hearty zeal for it, publickly oppoſing both its diſguiſed and open enemies. When the *civil war* broke out, he ſided indeed with Pompey, as moſt of the Senators and lovers of their country did, not thinking him ſo dangerous an enemy as Cæſar; and Cato particularly hoping by the influence he had over him to bring him to reſettle the State upon its old bottom, if Pompey happened to prove the Conqueror. Dr. Sewell proceeds then to ſtate Cato's public and private character as it is repreſented by Lucan, who in that deſcription had as ſtrict a regard to truth as any Hiſtorian. This Poet in the ſecond book of the *Pharſalia* has extremely well painted the ſimplicity of his manners and habit, his notions of Philoſophy and his manner of behaviour; and then deſcribed his zeal for the State, and his anxiety for the calamities, that were likely to befall it; his generous concern for his fellow-ſufferers and neglect of himſelf, when Brutus comes to conſult him in the dead of the night. Our author has given us an elegant tranſlation of theſe paſſages; and then remarks, how agreeable to this, the character of Cato is ſuſtained thro' the whole Play. In the *ſecond Act*, ſays he (37), we find him beſieg'd and encompaſſed by Cæſar at Utica, in

(37) *Obſervations &c.* p. 8.

conference

long before it was brought upon the ſtage [*X*].

conference with a few Senators, who had adher'd to the cauſe of liberty, in this utmoſt exigence, regulating their debates, and returning an anſwer to Cæſar with an air ſuperior to his fortune. And tho' in this debate he utters many *ſentences*, which would not be graceful for another to ſpeak, yet according to Quintilian's rule, they are very proper and juſt in him; *for*, ſays the Orator, *ſentences are moſt properly put in the mouth of men of authority, that the perſon may give a confirmation to the weight and importance of the ſubject.* In the *third Act* we have another inſtance of the greatneſs of his ſoul, where he ventures himſelf unarmed amidſt a band of conſpirators, who by the ſingle awe of his virtue are ſo abaſh'd, that they dare not execute their purpoſe, when it was in their power. This is very agreeable to Virgil's ſentiment, where he compares in his *firſt Æneid* the ſudden fall of the waves and ceaſing of the winds, at the appearance of Neptune, to the compoſing of a popular tumult in an inſtant by the ſight and words of a grave and good man. After Cato has delivered the mutineers up to juſtice, he wiſely takes an opportunity from thence to recommend their darling *liberty* to his friends, and goes off as calm and ſedate as if no ſuch thing had happened. In the *fourth Act* we ſee a greater trial of his conſtancy, where when the relation of his ſon Marcus's death is brought to him by his brother Portius, before the narration is finiſh'd, he thinks not of the loſs of his ſon, but only of his behaviour; and when he finds it glorious, cries out, *I am ſatisfied!* This inſtance of fortitude our critic obſerves is not unlike that in Corneille's Tragedy of Horace, obſerved by Monſieur Boileau in his Preface to *Longinus*, where the Father of the three *Horatii* being told, that two of his ſons were killed in the combat

combat with the three *Curiatii*, and that the third fled away; grieves only for the ſhameful flight of the laſt; and their ſiſter asking him what he would have had him ſingly done againſt three, he replied,--- *Die*. When we conſider Cato under another view, we ſee his friendſhip for Juba, and his generous endeavours to form his mind to true greatneſs, and to raiſe his hopes on future proſpects of a dignity, that would be the reward of his virtues, not of his birth. When we view him under the light of Philoſophy, we ſee him making uſe of it to form his reſolutions how beſt to diſengage himſelf from the world and Cæſar. There is a great variety to be obſerved in that excellent ſpeech upon this occaſion; his reſolution, his agreeable proſpects of eternity, and yet the uncertainty *where* and *when*, which throws him into ſome little ſuſpence, till upon a view of the *book* and *ſword*, he reſumes his reſolution. Cicero has a paſſage which ſeems to warrant the uncertainty of Cato's conduct in this point. "While "I am reading, *ſays he*, Plato's book, I am allur'd "and charmed into a conviction of *the immortality "of the ſoul, and its exiſtence in a future ſtate*; "but as ſoon as I have laid down the book, I re"lapſe into uncertainty, and all my former convic"tion ſlides away from me." Cato, after a ſound ſleep, (the bleſſing of a good and compoſed mind) executes his purpoſe, and even in the agonies of death ſhews a kind concern for his ſon, daughter, and friends; and then with an abhorrence of the world, and a ſeeming diſtruſt of his conduct, expires in a prayer to the Gods. Dr. Sewell proceeds next to the diſtinction of the remaining characters from each other; which rule is too much neglected in many of our celebrated Plays. Portius and Marcus are nicely diſtinguiſh'd in their complexions, manners and tempers; and this difference of ſouls runs viſibly thro' the whole Play into a friendly diſparity of ſentiments, the one ſedate and calm, the other warm and paſſionate. They both act upon the ſame prin-

ciples

ciples of honour and virtue, and the example of their Father. The elder conſiders him as a lover of liberty and his country; the younger merely in oppoſition to Cæſar. The one copies his Morality and Philoſophy, the other ſhews his zeal for Rome. The critic points out other differences in their characters; and obſerves with regard to Juba, that his character is entirely new. He copies from Cato's example, and is particularly animated to a noble imitation of him by his love for Marcia. His confuſion at the diſcovery of this love; his ſubmiſſion to Cato's authority; his diſcourſe with Syphax on the preference of the arts of the mind to thoſe of the body; and in ſhort, every incident of his character is admirable. Nor is there a leſs difference in the vicious than in the virtuous parts introduced. Sempronius and Syphax are both villains, traytors and hypocrites, but of a diſtinct kind; and the Roman and the African differ as much in their treachery as their complexion. Lucius, the oppoſite to Sempronius, tho' a friend to Cato, is of a mild, calm and merciful diſpoſition, full of tenderneſs for ſufferers of all ſorts; and inclines to a gentler method, not ſo much out of weakneſs, as from the review of the calamities that afflicted his country. The two women inherit the different ſpirits of their fathers. The daughter of Cato, concerned deeply for her father and the cauſe of virtue, checks an untimely paſſion, with the reflection of the relation ſhe bears to the Head of that cauſe, and by an excellent artifice of the Poet, upon the ſuppoſition of the death of her lover, diſcovers her value for him. This incident is natural as well as neceſſary, ſo that it takes away all indecency unworthy of a daughter of Cato. On the other ſide, Lucia of a ſoft and compaſſionate temper, cannot diſguiſe her thoughts, but after ſhe has revealed them, fearful of the conſequences, reſolves to wait the event of things before ſhe makes her lover happy. Here is the timidity and pity of her father Lucius; and at the ſame time her kind-

neſs to Marcia engages her as far as his friendſhip to *Cato* did him. Dr. Sewell remarks, that the plot is juſtly worked up from theſe characters; and that in the *Cataſtrophe*, which is of a mixed nature, unfortunate goodneſs is left upon conjecture and to the Gods, and the other virtuous characters are all rewarded. The Critic then obſerves, with regard to the particular beauties of the Play, that the paſſions which the character of Cato is moſt apt to raiſe, are indignation, admiration and pity; indignation, to ſee ſuch exalted virtue oppreſſed by ſucceſsful tyranny; admiration, in obſerving the Patriot, in the midſt of all his calamities, great, good, and intrepid; pity, for his ill ſucceſs in the public cauſe and his domeſtic misfortunes, which are apt ſo much the more to move others, as they affected him leſs. Dr. Sewell tells us likewiſe, that he would have but a mean opinion of an audience, who ſhould not be moved by it. He remarks, that moſt of Cato's ſpeeches are filled with indignation againſt Cæſar; and that, according to Quintilian, interrogations agree beſt with that paſſion, and heighten the ſentiments. Of this kind we have ſeveral beautiful inſtances in the ſecond act, between Decius and Cato, particularly where Decius tells him how anxious Cæſar was for his life, and Cato replies;

Would he ſave Cato? Bid him ſpare his country.

We have another fine inſtance in the fourth act, where Juba ſays;

While Cato lives, Cæſar will bluſh to ſee
Mankind enſlav'd, and be aſham'd of Empire.

And he returns;

Cæſar aſham'd! has he not ſeen Pharſalia?

The very mention of Pharſalia is the ſtrongeſt mark

of indignation, without any other exaggeration. The Critic obſerves one more beauty, which is as follows. It is upon a common topic, which all our Poets have occaſion for ſome time or other, an *impoſſibility*. What work do they make here? Sometimes *you might as well move Olympus*; at others, *Stars muſt be graſp'd at*; and the more moderate are contented with making *Rivers flow backward to the fountain head* But here we may obſerve the judgment of the Poet in the firſt act, where Sempronius is telling Portius what a happineſs he ſhould enjoy, if Cato his father would give him his ſiſter Marcia; to which he replies,

Alas! Sempronius, wouldſt thou talk of love
To Marcia, while her father's life's in danger?
Thou might'ſt as well court the pale trembling veſtal
When ſhe beholds the holy flame expiring.

This image is new, beautiful, and judiciouſly ſuited to the circumſtances; and nothing could be more agreeable to the notions of a Roman, than ſuch an impoſſibility; beſides that the glance at religion improves and exalts the idea to the higheſt pitch. Dr. Sewell obſerves, that it appears from a dialogue *de Oratoribus* (38), attributed by ſome to Tacitus, and by others to Quintilian, that Curiatius Maternus compoſed a Tragedy upon this ſubject; and it is probable, by the hint which Horace gives in his firſt Ode of the ſecond book to Pollio, that Cato bore a conſiderable part in his Tragedy, which he adviſed him to defer publiſhing, till matters were better compoſed, and forbear a ſubject, which could not but be ungrateful to many at that time. Dr. Sewell concludes with this obſervation, that this was not deſigned as a *State* or *Party play*; but that the character of Cato was drawn from the life, without any regard to the circumſtances of the time, when the Tragedy

(38) C. 2 and 3.

appeared,

appeared. It is very certain indeed, that Cato's character is juſt, and formed upon the truth of hiſtory; but Mr. Tickell has aſſured us, as we obſerved above in the text of this article, that Mr. Addiſon was induced by the ſtate of affairs at the time when it was acted, to bring it upon the ſtage then. Dr. Sewell has ſubjoined to his *Obſervations* a Poem upon this Tragedy, wherein having complained that Operas had long triumphed over Poetry and Tragedy, he takes notice that this performance had awakened men from their ſtupid indolence:

Thoſe heads, that us'd moſt indolent to move
To SING-SONG BALLAD, *and* SONATA *love,*
Began their buried ſenſes to explore,
And found they now had paſſions as before:
The power of nature in their boſoms felt,
In ſpite of prejudice compell'd to melt.

He then applauds Cato's conſtancy, and obſerves that the *Soul* of *Rome* appeared more eminent and great in his ſingle character, than when it reigned in whole crowds of Senators.

Obſerve the juſtneſs of the Poet's thoughts,
Whoſe ſmalleſt excellence is want of faults:
Without affected pomp and noiſe he warms,
Without the gaudy dreſs of beauty charms:
Love, the old ſubject of the buskin'd Muſe,
Returns, but ſuch as Roman virgins uſe.
A virtuous love, chaſtis'd by pureſt thought,
Not from the fancy, but from nature wrought.

He then calls upon the Britons, to do honour to their modern Poet, and place him in a rank ſuperior to the moſt admired of their ancients, Johnſon and Shakeſpear.

While Phœbus binds the lawrel on his brow,
Riſe up ye Muſes, and ye Poets bow:

ſtage [*X*]. Mr. Deſchamps having ſeen this

Superior worth with admiration greet,
And place him neareſt to his Phœbus' ſeat.

[*X*] *This Tragedy was begun long before it was brought upon the ſtage.*] "This Tragedy, ſays Mr. "Tickell, appeared in public in the year 1713, when "the greateſt part of the laſt act was added by the "author to the foregoing, which he had kept by "him for many years. He took up a deſign of "writing a play upon this ſubject when he was very "young at the Univerſity, and even attempted "ſomething in it there, though not a line as it now "ſtands. The work was performed by him in his "travels, and retouched in England, without any "formed reſolution of bringing it upon the ſtage, "till his friends of the firſt quality and diſtinction "prevailed with him to put the laſt finiſhing to it, "at a time when they thought the doctrine of liber-"ty very ſeaſonable." This paſſage has given a new occaſion to Sir Richard Steele to animadvert upon Mr. Tickell with his uſual vehemence and aſperity. We ſhall give Sir Richard's obſervation entire, becauſe it acquaints us with ſome particulars relating to that Tragedy and the author of it. "All the "town knows, ſays he (39), how officious I was in "bringing it on; and you that know the town, the "theatre, and mankind very well, can judge how "neceſſary it was to take meaſures for making a "performance of that ſort, excellent as it is, run "into popular applauſe. I promis'd before it was "acted, and performed my duty accordingly to the "author, that I would bring together ſo juſt an au-"dience on the firſt days of it, that it ſhould be im-"poſſible for the vulgar to put its ſucceſs or due

(39) Dedication of the *Drummer*, p. 15, 16.

"applauſe

this Tragedy, wrote one upon the ſame ſubject, and under the ſame title, which has been oppoſed to that of Mr. Addiſon [*Y*]. Mr.

" applauſe to any hazard; but I don't mention it only " to ſhew, how good an *Aid de Camp* I was to Mr. " Addiſon, but to ſhew alſo that the editor does as " much to cloud the merit of this work as I did to " ſet it forth. Mr. Tickell's account of its being " taken up, laid down, and at laſt perfected, after " ſuch long intervals and pauſes, would make any " one believe, who did not know Mr. Addiſon, that " it was accompliſhed with the greateſt pain and la- " bour, and the iſſue rather of learning and induſtry, " than capacity and genius. But I do aſſure you, " that never Play, which could bring the author " any reputation for wit and conduct, notwitſtand- " ing 'twas ſo long before it was finiſh'd, employed " the author ſo little a time in writing. If I re- " member right, the fifth *Act* was written in leſs " than a week's time; for this was particular in " this writer, that when he had taken his reſoluti- " on, or made his plan for what he deſigned to " write, he would walk about a room, and dictate " it into language with as much freedom and eaſe " as any one could write it down, and attend to " the coherence and grammar of what he dictated. " I have been often thus employed by him, &c."

[*Y*] *Which has been oppoſed to that of Mr. Addiſon.*] This Tragedy of *Des Champs* was even preferred to that of Mr. Addiſon, in a diſſertation publiſhed in the *Mercure Galant*, a collection worthy ſuch an extraordinary piece of criticiſm. Des Champs's *Cato* was dedicated by him to the Duke of Orleans, and it was tranſlated into Engliſh in Blank Verſe, and publiſhed with *a Parallel betwixt that piece and the Tragedy of* CATO *written by Mr.* ADDISON, at London, 1716. The author of this *Parallel* pretends to ſhew, by an

Mr. Dennis likewiſe wrote a Criticiſm upon

analyſis of the two Plays, that Mr. Addiſon's is very faulty in the ſtructure of the fable, while the French Tragedy is extremely beautiful; and that the Epiſodes of the Engliſh Poet are abſolutely detached from the principal action, and make it diſappear: whereas thoſe of the French Poet depend upon the ſubject, are full of diſtreſs, and diſcover the plot; in ſhort, that the conduct of the latter is *regular, wonderful, agreeable to truth, moving and great.* Mr. Des Champs ſuppoſes, that Portia the daughter of Cato being fallen into the hands of the Parthians, after the defeat of Craſſus, is advanced at the Court of Arſaces, under the denomination of his daughter, and that after that Prince was dead, ſhe becomes Queen of Parthia. He attempts, as he ſays himſelf (40), *to throw a concern of paſſion betwixt her and Cæſar* which he could not have done, if ſhe had been known to be Cato's daughter. Cato is ſurprized to find his daughter a Queen; and inſtead of making uſe of her aſſiſtance to ſupport his liberty, he thought it criminal to keep a Scepter in his family, and takes occaſion frequently to perſuade Portia to renounce her Crown. This ſudden change exaſperates Pharnaces King of Pontus, who deſigned to marry the Queen; upon this he reſolves to aſſaſſinate Cato; he propoſes it to Cæſar, who abhorring ſuch a treachery informs Cato of it. Pharnaces in deſpair attempts to kill Cato and Cæſar, and makes himſelf Maſter of their place of conference, and ſiezes Portia and the city of Utica. The danger that Cæſar was in makes him run to ſuccour his troops; Pharnaces is defeated; but the Romans who followed Cato join themſelves to Cæſar's army; and Cato having no other reſource but to ſubmit to Cæſar,

(40) In the Preface to his *Cato*.

or kill himſelf, choſe the latter. This is the plot of Mr. Des Champs's Tragedy. The author of the *Parallel* then gives us ſeveral paſſages of the French piece in oppoſition to the beauties of the Engliſh, tho' he *confeſſes he is puzzled in the choice.* He extolls the extracts which he makes; compares them to the moſt applauded parts of Corneille and Racine; and concludes the whole *Parallel* in this manner: *The cauſe is ready to be heard; pronounce, my Lord, I have ſaid it, and don't repent, I conſent to be judged by an* ENGLISH *man. As for the reſt, I have no other intention than to excite between Mr.* ADDISON *and Mr.* DES CHAMPS *an emulation, which may encourage the latter to proceed upon the foot of Corneille, and puſh on the firſt to become a Corneille to England.* However, after all theſe Elogiums Mr. Des Champs's piece did not ſucceed in the leaſt, and was generally deſpiſed here by all good judges. It met with the ſame fate among perſons of taſte and learning in other countries; and we find that one of the authors of the *Journal Literaire* having recommended this Play, a brother-writer of his, (whom we have quoted above,) diſowned that Elogium of it in expreſs terms. " With regard to Mr. Addiſon, ſays " he (41), foreigners may form a judgment of his " genius by the volumes of the *Spectator*, which " have been already publiſhed in French. But we " could not juſtly have denied him the greateſt " commendations imaginable, tho' he had written " nothing elſe beſides his *Cato*. We cannot imagine, " continues he, how it happened, that in one of " our *Journals* among the literary news from the " Hague, there was publiſhed ſuch an extravagant " Elogium upon the *French Cato*, and at the ſame " time ſo injurious a reflexion upon that of Mr. " Addiſon. We are ſo far from approving this, " that we are of opinion, the *Parallel* which the " French have publiſhed between theſe two pieces

(41) *Journal Liter. ubi ſupra*, p. 215.

" equals

" equals all that unjuſt contempt, which the Engliſh " in every age have caſt upon the French. There " is no exaggeration in this; for nothing can be " conceived more extravagant, than to prefer a " piece, which is ſcarce equal to the worſt of " Pradon's works, to one of the moſt perfect com- " poſitions, which England has produced." This critique is very judicious, but perhaps it would have been more juſt, if inſtead of fixing this ridiculous *Parallel between the Cato of Mr Des Champs and that of Mr. Addiſon*, upon the French in general, the author had obſerved, as it was done in another *Journal*, that *the Engliſh would not do juſtice to the French nation, if they ſhould impute to it the ſentiments of the author, who compared the French and Engliſh* Cato *together, and was even ſo raſh as to give the preference to the former* (42).

We cannot avoid taking notice here of an anonymous author, who wrote a *Critique* upon Mr. Addiſon's *Cato* (43); and it appears very clearly, that his deſign was to find fault with that piece, in order to revenge the French nation for the preference, which Mr. Addiſon in ſome of his *Spectators* had given to the Engliſh writers over the French. But this over-officious Champion will hardly be acknowledged by the French any more than the author of the *Parallel* between the two Cato's. In ſhort, he had neither candour nor abilities ſufficient to execute the task, which he had undertaken. He cenſures Mr. Addiſon for faults, which he was not guilty of, and which can only be charged upon the French tranſlator. For inſtance, he ranks among the *faults againſt common ſenſe*, the firſt words of the Tragedy according to Mr. Boyer's tranſlation;

(42) *Supplém. des Nouvelles Liter. du* 17 Octob. 1716, p. 337.
(43) See *Nouvelles Liter. du* 1 & *du* 16 *de Janvier* 1717.

L'Auteur

L'Aurore s'obſcurcit, & ſe couvrant d'afreux nuages n'ameine qu'avec peine le jour fatal, qui doit decider du ſort de Caton & de Rome.

Or according to Mr. Hullin;

L'Aurore ſe couvrant d'un voile tenebreux
N'annonce qu'à regret un jour ſi malheureux;
Jour fatal à Caton, plus funeſte pour Rome,
Puiſqu'il va decider du ſort de ce grand homme.

" This, ſays he, is contrary to all the rules of the " Drama to open the cataſtrophe of the Play in the " firſt words of it, which inform us, that *it is a* " *fatal day, a day which is to decide the fate of* " *Cato*; this is expreſly ſaying, that *Cato muſt die,* " *or at leaſt ſubmit to Cæſar.*" But Mr. Addiſon has taken care to avoid ſo flagrant a miſtake, for the original has nothing to that purpoſe; and the (44) Abbé Du Bos has tranſlated it very exactly in the following manner, which is equally agreeable to *good ſenſe* and to the *rules of the Drama*. *L'Aurore ſe leve? Qu'elle a l'air ſombre? Quels nuages lui couvrent le front? N'ameneroit elle qu'à regret ce grand jour, ce jour memorable, qui doit enfanter la deſtinée de Caton & de Rome.* In ſhort the faults, which the abovementioned author pretends to find in the ſtructure and œconomy of this Tragedy, either are not to be found in it, or are no faults at all, or are ſuch faults, as may with equal juſtice be imputed to Corneille and Racine, and yet have never been objected to thoſe great Poets: It were very eaſy to produce inſtances of all this, and to confute this critic beyond any poſſibility of contradiction.

Mr. Voltaire, in his *Diſcourſe on Tragedy* (45), *to*

(44) This Gentleman who is Secretary to the French Academy has written, among other pieces, a work entitled, *Reflexions Critiques ſur la Poëſie & la Peinture.* This work abounds with a multitude of very curious obſervations.

(45) Tranſlated by Mr. Lockman.

the

the Right Honourable the Lord Viſcount Bolingbroke, prefixed to the 4th Edition of his *Eſſay upon the Civil Wars of France, and upon the Epic-Poetry of the European Nations* (46), having obſerved the defects of the French ſtage, where the benches ſet on the ſtage contract the ſpace of it, and make it almoſt impoſſible to repreſent the whole action: " To this de-
" fect, ſays he, it is owing, that the ſcenes and de-
" corations, which are ſo ſtrongly recommended by
" the ancients, ſo ſeldom ſuit the Play. Above all,
" it hinders the actors from paſſing out of one room
" into another before the ſpectators, as was the ju-
" dicious practice of the Greeks and Romans, in or-
" der to preſerve at one and the ſame time the unity
" of place and probability." He then proceeds to ſhew that the French writers could not attempt to bring Pompey's Ghoſt, or the Genius of Brutus, on their ſtage, among ſo many young people, who view the moſt ſerious incidents purely that they may have an opportunity of ſaying ſome ſmart thing: " How
" could we, ſays he, bring in the midſt of theſe
" the body of Marcus to Cato his father, who
" makes the following ſpeech?

Welcome, my ſon; here lay him down, my friends,
Full in my ſight, that I may view at leiſure
The bloody coarſe, and count thoſe glorious wounds;
How beautiful is death, when earn'd by virtue!
Who would not be that youth? what pity is it
That we can die but once to ſerve our country?

Alas! my friends?
Why mourn you thus? let not a private loſs
Affict your hearts! 'Tis Rome requires our tears,
The Miſtreſs of the world.
Rome is no more;
O liberty! O virtue! O my country! &c.
Cato, laſt Scene of Act IV.

(46) Pag. 7, 8.

" This

" This is what Mr. Addiſon did not ſcruple to bring
" before an Engliſh Audience; this is what was tranſ-
" lated into Italian, and played in ſeveral cities of
" Italy. But were we to exhibit ſuch a ſcene in
" Paris, would not the pit immediately cenſure it,
" and the Ladies turn away their faces with an air
" of diſtaſte?"

The ſame author has likewiſe in the dedication of his *Tragedy of Zayre*, to Mr. Falkoner an Engliſh Merchant, taken occaſion to commend Mr. Addiſon's *Cato*, and at the ſame time to cenſure it in ſome points. Having obſerved that ſimplicity was one of the moſt remarkable characteriſtics of the beſt writers of antiquity; and adviſed the Engliſh to introduce this ſimplicity upon their ſtage, which is generally too full of ſcenes of horror, and the moſt ſhocking ſights, and to mix more of truth and nature with their nobleſt images, he proceeds in this manner:

Addiſſon l'a deja tenté;
C'étoit le Poëte des ſages;
Mais il étoit trop concerté,
Et dans ſon Caton ſi vanté,
Ses deux filles en verité,
Sont d'inſipides perſonnages.
Imitez du grand Addiſſon,
Seulement ce qu'il a de bon.

That is,

" Immortal Addiſon, a Bard
" Form'd to delight the men of ſenſe, attempted
" By theſe juſt maxims to reform the ſtage.
" Yet even he how great ſoe'er his merit,
" Is too elaborate for ſimple nature
" And in his *Cato* ſo admir'd, the Ladies
" With all their love-ſcenes form two characters
" Dull and unworthy of the noble Drama.
" Tho' mighty Addiſon ſhould lead the way,
" Yet imitate his excellencies only.

The ſame author in ſome Letters, (juſt publiſhed) which he wrote concerning the Engliſh Nation (47), tells us, that " the firſt Engliſh writer, " who compoſed a regular Tragedy, and infuſed a " ſpirit of elegance thro' every part of it was the " illuſtrious Mr. Addiſon. His *Cato* is a maſter- " piece both with regard to the diction, and the " beauty and harmony of the numbers. The cha- " racter of Cato is in my opinion greatly ſuperior to " that of Cornelia in the *Pompey of Corneille*; for " Cato is great without any thing of fuſtian; and " Cornelia, who beſides is not a neceſſary character, " tends ſometimes to bombaſt. Mr. Addiſon's *Cato* " appears to me the greateſt character that was ever " brought upon any ſtage (48); but then the reſt of " them don't correſpond to the dignity of it; and " this dramatic piece, ſo excellently well written, is " disfigured by a dull love-plot, which ſpreads a cer- " tain languor over the whole, that quite deſtroys " the beauty of it." He informs us afterwards, that *the cuſtom of introducing love at random, and at any rate in the Drama paſſed from Paris to London about* 1660, *with our ribbons and our perruques. The Ladies, who adorn the theatrical circle there in the ſame manner as in this city* (*Paris*), *will ſuffer love only to be the theme of every converſation. The*

(47) *Letter* XVIII. on Tragedy.

(48) We have the following fine character of *Cato* in the *Guardian* N° 33. " The principal character is moved by no con- " ſideration but reſpect to that ſort of virtue, the ſenſe of which " is retained in our language under the word *Publick Spirit*. All " regards to his domeſtic are wholly laid aſide, and that Hero is " drawn as having by this motive ſubdued inſtinct itſelf calling " comfort from the diſtreſſes of his family, which are brought " upon them by their adherence to the cauſe of truth and liberty. " There is nothing uttered by Cato but what is worthy the beſt " of men; and the ſentiments which are given him, are not " only the moſt warm for the conduct of this life, but ſuch as " we may think will not need to be eras'd, but conſiſt with " the happineſs of the ſoul in the next." See the *Guardians* N. 33, for the general character of *Cato*. N. 43 for ſome of its beauties; and N. 64 for its beautiful ſimiles.

judicious

judicious Mr. Addiſon had the effeminate complaiſance to ſoften the ſeverity of his dramatic character ſo as to adapt it to the manners of the age, and from an endeavour to pleaſe, quite ruined a maſter-piece in its kind. Since his time, the Drama is become more regular, the audience more difficult to be pleaſed, and writers more correct and leſs bold. Perhaps Mr. de Voltaire's aſſertion, that *Mr. Addiſon was the firſt Engliſh writer, who compoſed a regular Tragedy*, will admit of ſome doubt; ſince Mr. Otway's and Mr. Rowe's Tragedies, and Mr. Congreve's *Mourning-Bride* are generally conſidered by the critics not only as elegant, but alſo as regular performances, tho' they were written before Mr. Addiſon's *Cato*.

The ingenious Mr. de Voltaire having cenſured ſo much the love-plot in *Cato*, we ſhall now give the very oppoſite opinion of a very celebrated writer (49). 'In our degenerate age, ſays he, the Poet muſt have "more than ordinary skill to raiſe the admiration of "the audience ſo high, in the great and public "parts of his Drama, to make a looſe people attend "to a paſſion which they never, or that they very "faintly, felt in their own boſoms. That *perfect "piece*, called CATO, which has done ſo great honour "to our nation and language, *excells as much in the "paſſions of its lovers*, as in the ſublime ſentiments "of its Hero; their generous love, which is more "heroic than any concern in the chief characters of "moſt Drama's, makes but ſubordinate characters in "this." . . Sir Richard gives an inſtance of the heroiſm in this love-plot, in the noble anſwer which Juba makes to Marcia's reproof for entertaining her with his paſſion at a juncture when the common cauſe ſhould take place of all other thoughts. Juba's words begin thus:

Thy reproofs are juſt
Thou virtuous maid; I'll haſten to my troops &c.

(49) Sir Richard Steele in the *Lover*, p. 28. London printed for J. Tonſon 1715, 12°.

The learned Dr. Fiddes cenſures the two following lines in this Tragedy. The verſes are theſe ;

In ſpight of all the virtues we can boaſt,
A woman that deliberates is loſt.

" I do not know, ſays the Doctor (50), whether this " be any great compliment to the Ladies. We grant " it is ſpoken by a Heathen Lady ; but it is by one " that makes profeſſion of a rigid and ſtrict virtue, " to which regard ought always to be had, before a " Chriſtian auditory. Yet why ſhould it happen " that a woman muſt fall whenever ſhe happens to " make a falſe ſtep ? Why ſhould we not allow the " other ſex a liberty of mind, wherein the great tri- " umph of virtue conſiſts, to reſiſt an inclination " they might at firſt have indiſcreetly entertained ? " Tho' were the words to be underſtood only as a " caution to the Ladies, againſt all indecent or irre- " gular advances upon the firſt motions of love, the " author's deſign had been very juſt ; but then he " ought to have ſpoken it to them as a caution, and " not in terms ſo general as appear to turn it into " a reflexion." However in our opinion the Poet put thoſe words into Marcia's mouth as a caution to her ſex, to prevent their falling into temptations of any kind, by ſuggeſting that the leaſt approach to them is fatal. We find the following characters of the lovers in *Cato* (51). " Theſe, ſays the author, " are more warm though more diſcreet than " ever yet appeared on the ſtage, have a conſtant " ſenſe of the great cataſtrophe which was expected " from the approach of Cæſar. But to ſee the mo-

(50) In his Prefatory Epiſtle concerning ſome remarks to be publiſhed on Homer's *Iliad*, occaſioned by the propoſals of Mr. Pope towards a new Engliſh verſion of that Poem. To the Revd Dean Swift. By Richard Fiddes, p. 101, 102. London printed for J. Wyat, 1714, 12o.

(51) *Guardian*, N. 33. London printed for J. Tonſon 1714, 12o.

" deſty

upon *Cato* [Z]. Mr. Addiſon had a deſign

" deſty of a Heroine, whoſe country and family were " at that time in the moſt imminent danger preſerv'd, " while ſhe breaks out into the moſt fond and open " expreſſions of her paſſion for her lover, is an in- " ſtance of no common addreſs.

[Z] *Mr. Dennis wrote a criticiſm on Mr. Addiſon's Cato.*] This was a Pamphlet, the deſign of which was to ſhew (to uſe the critick's own words) " the ab- " ſurd conduct of the *Tragedy of Cato*," and was printed by Bernard Lintott. But Mr. Dennis obſerving, " that the numerous idolizers of that *Tragedy*, " whoſe unparallel'd zeal was the child of their un- " parallel'd ignorance, having ſheltered themſelves " under the beauty of the ſentiments of that Poem ;" (52) he thereupon had afterwards writ two long letters to a Gentleman, wherein he endeavoured to ſhew, " that the ſentiments of Cato were as incon- " gruous as the conduct (53) ;" but that afterwards having been deprived of the copy of thoſe letters by a poor artifice, as the Gentleman had been of the originals, he would endeavour to recollect as many of thoſe remarks as he could; and theſe he work'd up into ſeven letters, ſome particulars of which we ſhall now take notice of. Mr. Dennis after making an apology to his correſpondent, by deſiring him " not to expect any thing of that little force and that " little grace of expreſſion which they (his remarks) " might have in the two fore-mentioned letters," (54) proceeds to his criticiſm, the firſt of which is a query, " Whether the exclaiming againſt the *Pharſalia* ſo of- " ten in *Cato*, two years after the battle had been " fought in a different and diſtant part of the world, " and but two days after the battle of Thapſus,

(52) *Original Letters, Familiar, Moral and Critical*, by Mr. Dennis. Vol. II. p. 303. London printed for W. Mears, 1721, 8o.
(53) Idem, ibid. (54) Idem, 304.

ſign to write another Tragedy upon the death

" which was fought at the very gates of Utica, and " by the loſs of which the preſent danger of the " people in Utica was occaſioned, is not as abſurd as " it would have been in the Marſhal de Villeroy to " have cried out after the defeat at Ramelies, Blen- " heim, Blenheim, oh Blenheim!" .. But the critic ſeems to have anſwered this, tho' he will not allow it, by an objection he himſelf ſtarts, viz. That the defeat at Pharſalia deſtroyed the flower of the Republican Army (55). He indeed obſerves a little lower, " that as great paſſion is occaſioned by great ſurprize, " it always dwells upon the laſt diſaſter." But why may it not reflect back upon the original cauſe of diſaſters be they ever ſo many, when it is to them that all the ſucceeding ones are owing? Mr. Dennis in his ſecond letter, among other particulars, cenſures the following from the ſpeech of Sempronius to Portius:

Good morrow, Portius! let us once embrace,
Once more embrace; whilſt yet we both are free.

Now are not theſe formal embraces, ſays our Critic, between two people who ſaw one another every hour, ſomething upon the comique (56)? But this may be anſwered by another queſtion, What can be more natural than for two friends who expect every inſtant to be enſlaved, and poſſibly will never ſee one another more, to embrace in the tendereſt manner? Mr. Dennis goes on to obſerve, " that this mock Senate " (at Utica) in burleſque, was compoſed of a *parcel of* " *ſcoundrels*, who had never ſeen Pharſalia (57)." If any one ſhould ask the critic how he knows them to have been ſuch ſcoundrels; his anſwer is,

(55) Idem, ibid. p. 305.
(56) Idem, pag. 307.
(57) Idem, pag. 308.

" Can

" Can any one believe, that if they had been " of real ſenatorial rank, Cæſar would have uſed " them as he did, who hanged up as many of " them as fell into his hands?" Admirable! The third letter begins with cenſuring what Syphax tells Sempronius in theſe words,

Syph. *Sempronius, all is ready;*
I've ſounded my Numidians man by man,
And find them ripe for a revolt.

" Now where's the policy, ſays the critic, or the pru- " dence of ſounding them man by man? The common " ſoldiers obey their Commanders, and it is danger- " ous to truſt a conſpiracy with too many (58)?" This reflexion ſeems juſt. Then after cenſuring ſeveral other paſſages, he proceeds to the fourth letter, which is a critique on the ſcene between Juba and Syphax. This ſcene Mr. Dennis declares, " tho' it " was ſo extravagantly commended, is one groſs " fault; that Syphax is very much in the wrong in " his invectives againſt the Romans; and that Juba " is more in the wrong in his defence of them (59)." He concludes his general invective againſt this ſcene with theſe words, " What ſhall we ſay of the taſte " and judgment of its admirers, ſhall we forbear to " cry out with indignation, *Quantum eſt in rebus in-* " *ane?*" He then cites ſome part of that ſcene, which is ſo beautiful that a reader of taſte cannot forbear admiring the taſte of the critic. To give one inſtance of this, in his animadverſion on the following ſpeech which Juba makes to Syphax who had applauded the military excellencies of the Numidians.

Juba. *Theſe all are virtues of a meaner rank;*
Perfections that are placed in bones and nerves.
A Roman ſoul is bent on higher views:
To civilize the rude, unpoliſh'd world,

(58) Idem, pag. 401, which ſhould be 311. (59) Pag. 317.

And lay it under the reſtraint of laws;
To make man mild and ſociable to man;
To cultivate the wild, licentious ſavage;
With wiſdom, diſcipline, and liberal arts;
Th' embelliſhments of life: Virtues like Theſe,
Make human nature ſhine, reform the ſoul,
And break our fierce Barbarians into men.

Here Mr. Dennis, inſtead of admiring the beauty of the ſentiment and the dignity of the expreſſion, breaks out into this exclamation: "Now, Sir, are "you able without a juſt *indignation* to behold in "Juba this baſe *admiration* of a *nation*, which in "its progreſs to univerſal Monarchy endeavoured to "enſlave the very Kings of Africa (60)?" But does not the excellent author himſelf invalidate this Encomium by the following lines which Syphax is ſuppoſed to ſpeak on this occaſion; and, which is pleaſant enough, the critic himſelf has quoted;

Syph. *Patience kind heav'ns! --- Excuſe an old man's warmth,*
What are theſe wond'rous civilizing arts,
This Roman poliſh, and this ſmooth behaviour,
That render man thus tractable and tame?
Are they not only to diſguiſe our paſſions,
To ſet our looks at variance with our thoughts,
To check the ſtart and ſallies of the ſoul,
And break off all its commerce with the tongue;
In ſhort, to change us into other creatures,
Than what our nature and the Gods deſign'd us.

How nobly this ſpeech ends! But the Critic, inſtead of admiring it, makes the following reflection. "Here "are not above two or three of the ſentiments which "are found in Salluſt, whereas that admirable Hiſto-"rian employs whole pages in deſcribing the prodi-"gious corruption of the Roman manners (61)."

(60) Idem, pag. 322. (61) Idem, pag. 323.

So

So that Mr. Addiſon ſhould have employed as many pages on this occaſion as Salluſt does, and then he would have ſpun out his Tragedy to a very decent length. The fifth letter is a continuation of the remarks on this ſcene between Syphax and Juba. Here the critic, after deſcending to particulars, declares that "Juba is a character that is not only ſhocking "and contemptible to men of ſenſe," (he had before called this Numidian Prince a *Younker* and a *Milk ſop*) "at the ſame time that the author endeavours to "render him eſtimable and agreeable, but he is "ſhocking and contemptible by the very ſame "qualities by which the author endeavours to "render him eſtimable and agreeable; and theſe are "his eſteem and admiration of the Romans. For "in admiring the Romans who were his contempo-"raries, he not only admired the moſt profligately "wicked of all nations -- but a nation --- who were "about to ruin and enſlave Numidia (62)." Mr. Dennis is ſtrangely angry with all the Romans in general, for a little after he calls them, "The ac-"curſed plagues of human race." (But we muſt ſuppoſe that Juba ſpeaks of the virtuous Romans who were ſhut up in Utica.) The ſixth letter is levelled at the firſt ſcene of the ſecond Act, which exhibits the Senate aſſembled; and to know whether it deſerves the applauſe which it at firſt met with from the readers and ſpectators. Mr. Dennis conſiders 1ſt, the deſign with which Cato, who preſides over the aſſembly, ſummoned it; 2dly, the manner of ſpeaking in it; and laſtly, the ſpeeches themſelves (63). He obſerves on the ſecond head, that "as ſoon as Cato "propoſes the buſineſs of peace or war, Sempronius "riſes, and declares for the latter; when Cato im-"mediately contradicts him without ſtaying to ſee, if "the reſt of the Senators were of his opinion (64)." This, our critic obſerves, "is contrary to the me-

(62) Idem, pag. 331, 332. (63) P. 336.
(64) Idem, 337.

" thods of all Councils, either thoſe of Parnaſſus or " thoſe of the world, becauſe ſuch a proceeding is " not conſonant to reaſon, nor to the deſign of con- " vening ſuch aſſemblies (65)." This undoubtedly ought to be the method of all Councils, but that it *is not ſo*, is plain from Hiſtory, if not in the Councils of Parnaſſus, (to purſue the critick's diviſion,) at leaſt in thoſe of the world. Mr. Dennis then proceeds to the third head, (the ſpeeches,) and begins with that of *Cato*,

Fathers we once again are met in council,
Cæſar's approach has ſummon'd us together &c.

This ſpeech which Mr. Dennis afterwards calls *a bleſſed Harangue*, he ſays (66), " he will begin to exa- " mine by the *tail*; for that, it is not till the four laſt " lines that Cato puts the queſtion to this *mock-ſenate*, " whether they were for peace or war," which, he obſerves, is putting a wrong queſtion (67). The firſt ſix lines of the ſpeech of Lucius (who by the way he calls a fool) he declares *contain but a meer poetical flouriſh* (68); but we ſhall give them here.

Lucius. *My thoughts, I muſt confeſs, are turn'd on peace.*
Already have our quarrels fill'd the world
With widows and with orphans. Scythia mourns
Our guilty wars, and earth's remoteſt regions
Lie half unpeopled by the feuds of Rome:
'Tis time to ſheathe the ſword, and ſpare mankind.

This ſurely is the firſt time that ever ſuch noble reflexions dropt from a fool's mouth. But the critic ſeems to be exaſperated againſt the whole Senate at

(65) Idem, ibid.
(66) Idem, pag. 339.
(67) Idem, ibid.
(68) Ibid, pag. 344.

Utica.

death of Socrates [*AA*]. At the latter end

Utica. In his ſeventh and laſt letter, where he again attacks Juba, (who is the object of his ſtrongeſt reſentment) he cenſures the following words, which Cato is ſuppoſed to ſpeak, after hearing of Decius, Cæſar's Embaſſador:

His (Cæſar's) *cares for me are inſolent and vain:*
Preſumptuous man! The Gods take care of Cato.
Would Cæſar ſhew the greatneſs of his ſoul?
Bid him employ his care for theſe my friends,
And make good uſe of his ill-gotten power,
By ſhelt'ring men much better than himſelf.

" Which is as much as to ſay, ſays Mr. Dennis, Cæſar " ſhews inſolence and vanity in taking care of me; " but he would ſhew the greatneſs of his ſoul in tak- " ing care of theſe *ſcoundrels* here about me, who are " as much better than him, as I am better than they " are." Now obſerve the inference. " Is not this, ſays he, " to ſay in plain Engliſh, as long as the Gods " take care of me, let the Devil take care of my " friends here: For has not he painted Cæſar, but " ſix lines before this, as black as any modern can " paint the Devil (69)?" So far our polite critic. We ſhould have taken notice of the Pamphlet, in which he cenſures the conduct of the *Tragedy of Cato* before we came to the Letters we have now animadverted upon; but as theſe fell firſt under our hands, and we have made ſuch large extracts from them, we are perſuaded that our readers will, for their own ſakes, excuſe us from proceeding any farther with Mr. Dennis's critique.

[*AA*] *Another Tragedy upon the Death of Socrates.*] " However unpromiſing, ſays Mr. Tickell, that ſub- " ject may appear, it would be preſumptuous to

(69) Idem, pag. 355, 356.

" cenſure

end of Queen Anne's reign, when the Miniſtry was changed, and he had no expectation of any further employment, he reſolved to compoſe an Engliſh Dictionary, which he thought was extremely wanted in our language. And as he deſigned the firſt volume of Archbiſhop Tillotſon's Sermons, publiſhed by himſelf, as the chief ſtandard, he actually marked the particular phraſes, after the manner of the Dictionary *della Cruſca*. But being ſoon after brought again into employment, that noble project was entirely laid aſide. After the death of Queen Anne he was made Secretary to the Lords Juſtices; and when the Earl of Sunderland was conſtituted Lord Lieutenant of Ireland in September 1714, he became a ſecond time Secretary for the affairs of that kingdom; and was made,

" cenſure his choice, who was ſo famous for raiſing " the nobleſt plants from the moſt barren ſoil. It " ſerves to ſhew, that he thought the whole labour " of ſuch performance unworthy to be thrown " away upon thoſe intrigues and adventures, to " which the *Romantic* taſte has confined modern " Tragedy; and after the example of his predeceſ- " ſors in Greece, would have employed the Drama " *to wear out of our minds every thing that is mean* " *or little; to cheriſh and cultivate that humanity* " *which is the ornament of our nature; to ſoften in-* " *ſolence, to ſooth affliction, and to ſubdue our minds* " *to the diſpenſations of providence* (70)."

(70) *Spectator* N. 39.

made one of the Lords Commiſſioners of Trade, a little after the abovementioned Earl had reſigned the poſt of Lord Lieutenant. Mr. Budgell gives us an account (*q*) of a converſation between the late Lord Halifax and Mr. Addiſon, at which himſelf was preſent. This happened a little before they went to wait upon the late King George I. at Greenwich at his firſt landing after his acceſſion to the throne. The Lord Halifax told them, that he expected the White-Staff, and intended, as ſoon as he had got it, to recommend Mr. Addiſon to the King for one of the Secretaries of State. " Mr. Addiſon, I be-
" lieve, ſays Mr. Budgell, very ſincerely
" told his Lordſhip, that he did not aim
" at ſo high a poſt, and deſired him to
" remember he was not a *ſpeaker in the*
" *Houſe of Commons.* Lord Halifax briſk-
" ly replied, *Come, prithee Addiſon, no un-*
" *ſeaſonable modeſty. I made thee Secretary*
" *to the Regency with this very view. Thou*
" *haſt now the beſt right of any man in*
" *England to be Secretary of State*; *nay, it*
" *will be a ſort of diſplacing thee not to*
" *make thee ſo. If thou couldſt but get over*
" *that ſilly ſheepiſhneſs of thine, that makes*
" *thee ſit in the houſe, and hear a fellow*
" *prate for half an hour together, who has*

(*q*) *Letter to Cleomenes King of Sparta*, p. 207.

" *not*

" *not a tenth part of thy good ſenſe; I ſhould* " *be glad to ſee it; but ſince I believe that's* " *impoſſible, we muſt contrive as well as we* " *can. Thy pen has already been an honour* " *to thy country, and I dare ſay will be a* " *credit to thy King.*" Mrs. Manley was very angry with Mr. Addiſon, for leaving the Muſes, and devoting himſelf to buſineſs [*BB*], though ſhe gives him the higheſt enco-

[*BB*] *Mrs. Manley is very angry — with Mr. Addiſon for his leaving the muſes &c.*] " I (ſays that " Lady) who can't be properly nam'd a Judge of the " Greek, yet find ſuch enchantment in Maro's (a name under which ſhe ſhadowed Mr. Addiſon) " ſtrains, that feeling how I myſelf, a foreigner, am " raviſhed, muſt thence conclude his better judges " the Grecians entranc'd by him. I could not be- " hold him in (71) Sergius's gallery without ſome- " thing of an ejaculation, an oblation due to Maro's " ſhrine from all that can read him. O pity! that " politicks and ſordid intereſt ſhould have carried him " out of the road of Helicon; ſnatch'd him from " the embraces of the Muſes, to throw him into an " old withered artificial Stateſman's arms! Why did " he prefer gain to glory? Why chuſe to be an idle " ſpectator, rather than a celebrater of thoſe actions " he ſo well knows how to define and adorn? Vir- " gil himſelf, nor Virgil's greater Maſter Homer, " could not boaſt of finer qualifications than Maro; " Maro! who alone of all the Poets truly inſpired, " could ceaſe to be himſelf; could degenerate his " Godlike ſoul, and proſtitute that inborn genius, " all thoſe noble accompliſhments of his, for gold;

(71) The late Lord Halifax.

" could

encomiums at the ſame time, as appears from the ſequel to her *Atalantis* (that ingenious detail of polite ſcandal). The *Freeholder* was undertaken at the time when the rebellion broke out in Scotland [*CC*]. The

" could turn away his eyes from the delicious gar-
" dens of Parnaſſus, of which he was already in poſ-
" ſeſſion, to tread the wandring maze of buſineſs.
" Farewell Maro; till you abandon your artificial
" Patron, fame muſt abandon you (72)." Very poſſibly this Lady who thus cenſures our excellent author for engaging in politicks, would have applauded him had he gone over to that ſide of which ſhe was an avow'd partizan. From this circumſtance and the liberty ſhe takes to cenſure any perſon right or wrong throughout her whole work, we believe this accuſation will be found to have very little weight. Applauſe is too thin a diet for man to ſubſiſt upon, therefore every writer who has no fortune of his own, would be to blame ſhould he refuſe any advantageous offers which are made him by a miniſtry, when they are not inconſiſtent with the laws of juſtice and honour.

[*CC*] *When the rebellion broke out in Scotland.*] The reaſon of his aſſuming that title, was, as he informs us (73), becauſe *the arguments of an author loſe a great deal of weight, when we are perſuaded, that he only writes for argument's ſake, and has no real concern in the cauſe, which he eſpouſes.* " This, " *ſays he*, is the caſe of one, who draws his pen in " defence of property, without having any; except " perhaps in the copy of a libel or a ballad. One

(72) *Memoirs of Europe towards the cloſe of the eighth Century*, Vol. II. *written by Eginardus* &c. p. 153. London, printed for John Morphew 1716, 8vo.

(73) *Freeholder*, N° I. Dec. 23, 1715.

The ſcheme for the *Treatiſe upon the Chriſtian Religion* was formed, as Mr. Tickell tells us, about the end of the late Queen's reign, at which time he had carefully peruſed the antient writings, which furniſh the

" is apt to ſuſpect, that the paſſion for liberty,
" which appears in a Grub-ſtreet Patriot, ariſes only
" from his apprehenſions of a goal; and that, what-
" ever he may pretend, he does not write to ſe-
" cure, but to get ſomething of his own. Should
" the Government be overturned, he has nothing to
" loſe but an old ſtandiſh. I queſtion, *continues he*,
" but the reader will conceive a reſpect for the au-
" thor of this paper from the title of it; ſince he
" may be ſure, I am ſo conſiderable a man, that I
" cannot have leſs than forty ſhillings a year. I
" have rather choſen this title than any other, be-
" cauſe it is what I moſt glory in, and what moſt
" effectually calls to my mind the happineſs of that
" Government, under which I live." He tells us afterwards, that it ſhall be *his buſineſs more immediately to conſult the happineſs of the age in which he lives.* " And ſince, *ſays he*, ſo many profligate
" writers have endeavoured to varniſh a bad cauſe,
" I ſhall do all in my power to recommend a good
" one, which indeed requires no more than barely
" to explain what it is. While many of my gallant
" countrymen are employed in purſuing rebels half
" diſcomfited thro' the conſciouſneſs of their guilt,
" I ſhall labour to improve thoſe victories to the
" good of my fellow-ſubjects; by carrying on their
" ſucceſſes over the minds of men, and by recon-
" ciling them to the cauſe of their King, their
" country, and their religion. To this end I ſhall
" in the courſe of this paper (to be publiſhed every
" Monday and Friday) endeavour to open the eyes
" of

the materials for it. His continual employment in buſineſs prevented him from executing it, till he reſigned his poſt of Secretary of State; and his death put a period

" of my countrymen to their own intereſt, to ſhew " them the privileges of an Engliſh Free-holder " which they enjoy in common with myſelf, and " to make them ſenſible how theſe bleſſings are ſe- " cured to us by his Majeſty's title, his adminiſtra- " tion and his perſonal character. I have only one " requeſt to make to my readers, that they will per- " uſe theſe papers with the ſame candor and impar- " tiality, in which they are written; and ſhall hope " for no other prepoſſeſſion in favour of them, than " what one would think ſhould be natural to every " man, a deſire to be happy, and a good will to- " wards thoſe, who are the inſtruments of making " them ſo." At the concluſion of this work he tells us (74), that *he endeavoured to make every paper a diſtinct Eſſay upon ſome particular ſubject, without deviating into points foreign to the tenor of each diſcourſe.* " They are indeed, *ſays he*, moſt of them " Eſſays upon Government, but with a view to the " preſent ſituation of affairs in Great Britain; ſo that " if they have the good fortune to live longer than " works of this nature generally do, future readers " may ſee in them the complexion of the times, " in which they were written... As to the reaſon- " ings in theſe ſeveral papers, I muſt leave them to " the judgment of others. I have taken particular " care, that they ſhould be conformable to our con- " ſtitution, and free from that mixture of violence " and paſſion, which ſo often creeps into the works " of political writers. A good cauſe doth not want " any bitterneſs to ſupport it, as a bad one cannot.

(74) N. 55. June 29, 1716.

period to it, when he had imperfectly performed only half of the design; he having proposed, as appears from the introduction, to add the Jewish to the Heathen testimonies, for the truth of the Christian History. He was more assiduous than his health would well allow in the pursuit of this work; and had long determined to dedicate his Poetry also for the future wholly to religious subjects. We are credibly informed that he designed to give a paraphrastic version in English of a large number of David's Psalms. Our author was raised to the post of Secretary of State in

" subsist without it. It is indeed observable, that an " author is scurrilous in proportion as he is dull; and " seems rather to be in a passion, because he can- " not find out what to say for his own opinion, " than because he has discovered any pernicious ab- " surdities in that of his antagonist's. A man satiriz- " ed by writers of this class, is like one burnt in the " hand with a cold iron. There may be ignomini- " ous terms and words of infamy in the stamp, " but they leave no impression behind them." He then tells us, that *as for those papers of a gayer turn, the reader will of himself consider how requisite they are to gain and keep up an audience to matters of this nature; and will perhaps be the more indulgent to them, if he observes, that they are none of them without a moral, nor contain any thing but what is consistent with decency and good manners.* " It is obvious, *says he*, that the design of the " whole work has been to free the people's minds " from those prejudices conveyed into them by the " enemies

in April 1717, ſoon after which he found his health impaired by the return of that aſthmatic indiſpoſition, which continued often to afflict him during his exerciſe of that employment, and at laſt obliged him to reſign it. His freedom from this anxiety ſo far re-eſtabliſhed his health, that his friends began to hope he might laſt for many

" enemies of the preſent eſtabliſhment againſt the " King and Royal Family, by opening and explain- " ing their real characters; to ſet forth his Maje- " ſty's proceedings, which have been groſly miſre- " preſented, in a fair and impartial light; to ſhew " the reaſonableneſs and neceſſity of our oppoſing the " Pretender to his dominions, if we have any rega d " to our religion and liberties; in a word, to in- " cline the minds of the people to the deſire and " enjoyment of their own happineſs." But let us ſee the judgment of a foreign writer upon this work (75). " The deſign of the author or authors " is to ſhew that ſort of people [i. e. the Freeholders of " Great Britain] their true intereſt, and the conduct, " which it is their intereſt to obſerve, in the ſitua- " tion in which their country is at preſent. He " does this in an eaſy and inſinuating ſtyle, and " he very often joins to the ſtrongeſt reaſoning all " the agreeable dreſs, that can recommend the light- " eſt ſubject. It is ſaid, that the Public is obliged " to Mr. Addiſon and Mr. Philips for this excellent " piece, which is publiſhed on Mondays and Fri- " days." This author ſeems to be miſtaken in aſcribing ſome of theſe papers to Mr. Philips, ſince Mr. Tickell aſcribes the whole to Mr. Addiſon; and the ſtyle and manner of writing, which run thro' it without any variation, ſhew it to be his.

(75) *Journal Litteraire* 1716, tom. 8. part 1. p. 209.

many years; but a long and painful relapſe into an aſthma and dropſy deprived the world of this eminent man at Holland Houſe near Kenſington, on the 17th of June 1719. He left behind him only one daughter by the Counteſs of Warwick and Holland, to whom he was married in 1716 (*r*). A ſecond edition of his Comedy called *The Drummer, or the Haunted Houſe*, has been publiſhed ſince his death by Sir Richard Steele [*DD*]. This play,

(*r*) Mr. Tickell in his *Life of Mr. Addiſon.*

[*DD*] *A ſecond edition of his* — DRUMMER — *has been publiſhed ſince his death by Sir Richard Steele.*] The firſt edition of this *Comedy* had been publiſhed by him without the author's name, with a Preface, in which he informed the world, that "it had been "ſome years in the hands of the author; and fal- "ling under my peruſal, ſays he, I thought ſo well "of it, that I perſuaded him to make ſome additi- "ons and alterations to it, and let it appear upon the "ſtage. I own I was very highly pleaſed with it, "and lik'd it the better, for the want of thoſe ſtudied "ſimiles and repartees, which we, who have writ "before him, have thrown into our Plays, to in- "dulge and gain upon a falſe taſte, that has prevailed "for many years in the Britiſh Theatre. I believe "the author would have condeſcended to fall into "this way a little more than he has, had he before "the writing of it been often preſent at theatrical "repreſentations. I was confirmed in my thoughts "of the Play, by the opinion of better judges, to "whom it was communicated, who obſerved that "the ſcenes were drawn after Moliere's manner, and "that

play, though it has all the marks of its author's genius, had yet not the good fortune

" that an eaſy and natural vein of humour ran thro'
" the whole. I do not queſtion but the reader will
" diſcover this, and ſee many beauties that eſcaped
" the audience; the touches being too delicate for
" every taſte in a popular aſſembly. My brother-
" ſharers were of opinion, at the firſt reading of it,
" that it was like a picture, in which the ſtrokes
" were not ſtrong enough to appear at a diſtance.
" As it is not in the common way of writing, the
" approbation was at firſt doubtful, but has riſen
" every time it has been acted, and has given an op-
" portunity in ſeveral of its parts for as juſt and good
" action as ever I ſaw on the ſtage."

But as this Comedy was omitted by Mr. Tickell in his edition of Mr. Addiſon's works, Sir Richard Steele thought proper to publiſh a ſecond edition of it, with an Epiſtle dedicatory to Mr. Congreve, containing ſome animadverſions upon Mr. Tickell's Preface. He tells us there (76), that it was he, *who at firſt recommended that Play to the ſtage, and carried it to the preſs*; the copy of which, as he informs us before (77), was ſold to the Bookſeller for fifty guineas. He then proceeds in this manner. " No
" one, who reads the Preface which I pub-
" liſhed with it, will imagine I could be induced
" to ſay ſo much as I then did, had I not known
" the man I beſt loved had had a part in it, or had I
" believed, that any other concerned had much more
" to do than as an Amanuenſis. But indeed had I
" not known at the time of the tranſaction, concern-
" ing the acting on the ſtage and ſale of the copy,
" I ſhould, I think, have ſeen Mr. Addiſon in every
" page of it; for he was above all men in that ta-

(76) P. 14. (77) Ibid. p. 4.

" lent

tune to ſucceed upon the ſtage (*s*). The political diſputes in the late Queen's reign engaged

" lent we call *Humour*, and enjoyed it in ſuch per-
" fection, that I have often reflected, after a night
" ſpent with him apart from all the world, that I
" had had the pleaſure of converſing with an inti-
" mate acquaintance of Terence and Catullus, who
" had all their wit and nature heightened with hu-
" mour, more exquiſite and delightful than any
" other man ever poſſeſſed. They who ſhall read
" this Play after being let into the ſecret that it was
" written by Mr. Addiſon, or under his direction,
" will probably be attentive to thoſe excellencies,
" which they before overlooked, and wonder they
" did not till now obſerve, that there is not an ex-
" preſſion in the whole piece, which has not in it
" the moſt nice propriety and aptitude to the cha-
" racter, which utters it; there is that ſmiling
" mirth, that delicate Satire, and genteel raillery,
" which appeared in Mr. Addiſon, when he was
" free among intimates; I ſay, when he was
" free from *his remarkable* baſhfulneſs, which is a
" cloak that hides and muffles merit; and his abi-
" lities were covered only by modeſty, which dou-
" bles the beauties which are ſeen, and gives cre-
" dit and eſteem to all that are concealed.

" The *Drummer* made no great figure on the ſtage,
" tho' exquiſitely well acted; but when I obſerve
" this, I ſay a much harder thing of the Stage than
" of the Comedy. When I ſay the Stage in
" this place, I am underſtood to mean in gene-
" ral the preſent taſte of theatrical repreſentations,
" where nothing that is not violent, and, as I may
" ſay, groſly delightful, can come on without ha-
" zard of being condemned or ſlighted. It is here

(*s*) See the Note [*BB*]

" repub-

engaged him in a conteſt with the ingenious Mr. Prior, in which the latter was treated with a peculiar ſeverity and contempt, not uſual in our author [*EE*]. We have

" republiſh'd and recommended as a cloſet piece,
" to recreate an intelligent mind in a vacant hour;
" for vacant the reader muſt be from every ſtrong
" prepoſſeſſion, in order to reliſh an entertainment
" (*quod nequeo monſtrare & ſentio tantum,*) which
" cannot be enjoyed to the degree it deſerves, but
" by thoſe of the moſt polite taſte among Scholars,
" the beſt breeding among Gentlemen, and the leaſt
" acquainted with ſenſual pleaſures among Ladies."
As Mr. Addiſon was not known to be the writer of the *Drummer* at its firſt repreſentation, it did not ſucceed tho' exhibited at Drury-lane houſe. But no ſooner had Mr. Rich inform'd the town by the Play-bills, that it was written by our author, but his theatre was crowded for a great many nights together, tho' it had been but very thinly tenanted for ſome years. A proof that the bulk of an audience are incomparable judges of the Drama.

[*EE*] *A conteſt with the ingenious Mr. Prior, in which the latter was treated with a peculiar ſeverity and contempt.*] In the year 1710, Mr. Addiſon wrote the paper called the *Whig-Examiner*, the deſign of which he tells us (78) was *to cenſure the writings of others, and to give all perſons a rehearing, who have ſuffered under any unjuſt ſentence of the* Examiner. " As that author has hitherto pro-
" ceeded, *ſays he*, his paper would have been more
" properly entitled the *Executioner*; at leaſt his
" examination is like that, which is made by the
" rack and wheel. I have always admired a critic,
" that has diſcovered the beauties of an author, and

(78) N° 1.

" never

have a very keen reproof to Mr. Addiſon, publiſhed after his death, and written by the great Poet of the preſent age [*FF*]. And there is likewiſe a cenſure

" never knew one, who made it his buſineſs to " laſh the faults of other writers, that was not guil- " ty of greater himſelf; as the hangman is generally " a worſe malefactor than the criminal, that ſuffers " by his hand." He then tells us, that *there is ſuch a ſhocking familiarity both in his railleries and civilities, that one cannot long be in doubt who is the author.* " The remaining part of the Preface, *ſays he,* has ſo much of the pedant, and ſo little of the " converſation of men in it, that I ſhall paſs it over. " . . Before I take my farewell of this ſubject, I ſhall " adviſe the author for the future to ſpeak his mean- " ing more plainly. I allow he has a happy ta- " lent at Doggrel, when he writes upon a known " ſubject; where he tells us in plain intelligible " language, how Syriſca's ladle was loſt in one hole, " &c. he is very jocular and diverting; but when " he wraps a lampoon in a riddle, he muſt conſider " that his jeſt is loſt to every one, but the few " merry wags, that are in the ſecret. . . The next " criticiſm upon the ſtars ſeems introduced for no " other reaſon but to mention Mr. Bickerſtaff, whom " the author every where endeavours to imitate and " abuſe. But I ſhall refer the *Examiner* to the " frog's advice to her little one, that was blowing " itſelf up to the ſize of an ox;

——— " *Non ſi te ruperis, inquit,*
" *Par eris.*"

[*FF*] *Written by the great Poet of the preſent age.*] The reproof (in which ſeveral writers had before been cenſur'd), goes on thus.

PEACE

ure paſſed upon his ſtyle by another Poet,

PEACE *to all ſuch! but were there one, whoſe fires*
Apollo kindled, and fair Fame inſpires,
Bleſt with each talent, and each art to pleaſe
And born to write, converſe, and live with eaſe;
Should ſuch a man, too fond to rule alone,
Bear, like the Turk, no brother near the Throne;
View him with ſcornful, yet with fearful eyes,
And hate for arts that caus'd himſelf to riſe;
Damn with faint praiſe, aſſent with civil leer,
And without ſneering, teach the reſt to ſneer;
Wiſhing to wound, and yet afraid to ſtrike,
Juſt hint a fault, and heſitate diſlike;
Alike reſerv'd to blame, or to commend,
A tim'rous foe, and a ſuſpicious friend,
Dreading ev'n fools, by flatterers beſieg'd,
And ſo obliging that he ne'er oblig'd:
Who, if two wits on rival Themes conteſt,
Approves of each, but likes the worſt the beſt;
Like Cato gives his little Senate laws,
And ſits attentive to his own applauſe;
While Wits and Templers ev'ry ſentence raiſe,
And wonder with a fooliſh face of praiſe.
What pity, heav'n! if ſuch a man there be:
Who would not weep, if A——n were he? *

Mr. Pope has been charged with ingratitude towards Mr. Addiſon in very ſevere terms upon account of theſe verſes; who, it was urged, *had raiſed him from obſcurity, obtained him the acquaintance and friendſhip of the whole body of our nobility, and tranſferred his powerful intereſts with thoſe great men to this riſing Bard, who frequently levied by that means unuſual contributions on the Public. No ſooner was his body*

* *Miſcellanies*, by Dr. Swift and A. Pope Eſq; the laſt volume, p. 219, 220. printed for B. Motte, 1731, 12°.

lifeleſs,

Poet, Mr. Welſted [*GG*]. However, in regard to this great man's memory, to whom

lifeleſs, but this author, reviving his reſentment, libell'd the memory of his departed friend; and what was ſtill more heinous, made the ſcandal public. This was the charge againſt Mr. Pope in one of the public papers (79). In anſwer to which the author of the *Prolegomena to the Dunciad* (80) expreſſes himſelf in the ſtrong, and at the ſame time, humorous manner following. "Grievous the accuſation! unknown the accuſer! the perſon accuſed no witneſs in his own cauſe! the perſon in whoſe regard accuſed, dead! But if there be living any one Nobleman, whoſe friendſhip, yea any one Gentleman, whoſe ſubſcription Mr. Addiſon procured to our author, let him ſtand forth, that truth may appear.! *Amicus Plato, amicus Socrates, ſed magis amica veritas.* In verity, the whole ſtory of the libel is a *lye*; witneſs thoſe perſons of integrity, who ſeveral years before Mr. Addiſon's deceaſe, did ſee and approve of the ſaid verſes, in no wiſe a libel but a friendly rebuke, ſent privately in our author's own hand to Mr. Addiſon himſelf, by him, and never made public, (till after their own *Journals*, and Curl their own Bookſeller had printed the ſame.) One name alone, which I am authorized here to declare, will ſufficiently evince this truth, that of the Right Honourable the Earl of Burlington."

[*GG*] *By another Poet, Mr. Welſted.*] This author in the Preface to his Poems gives us his judgment of Mr. Addiſon in the following words. "A late very popular author has, I own, carried the eſſay-turn of writing to a great height,

(79) See *Miſs's Journal* June 8, 1728.
(80) P. 28. 2d edit. in 8vo, 1729.

"and

whom the world is infinitely obliged for the moſt valuable inſtruction conveyed in the moſt beautiful dreſs, we ſhall cloſe his article with the judgment of ſeveral eminent

" and left behind him fine models of a terſe and " chaſte diction; his defect, if he has any, ſeems to " be, that he lies too much in *courte* ſentences, " that do not run cleverly into one another, and are " not ſo connected, as to depend naturally enough " together: the chain is ſometimes wanting, and the " full ſtop or cloſe of the period returns too fre- " quently upon us; which is the vice alſo of the " French writers; or it is at leaſt the opinion of " the beſt critics of their nation, that their language " has ſuffered in this particular, under its modern " refinements, and that their ancient writers had, " not only more of the vigorous and maſculine, but " were alſo freer and more diſengaged. The Engliſh " author I am ſpeaking of, as he followed, or ſeem- " ed to follow very cloſely in the traces of *Fonte-* " *nelle*, and has ſtudied much his manner, ſo did " he ſucceed extremely well in it; however he is " not without his maſter's alloy; and there is beſides, " if I may be allowed to ſpeak my impartial ſenſe of " the matter, ſomething in his way, that I may call " too *imitable*; that is, one eaſily ſees thro' his art; " one finds out the ſecret clue, by which he con- " ducts himſelf." One obſervation we ſhall make on the proſe of Mr. Welſted (who has obliged the town with ſome beautiful Poems, and among the reſt with a copy of verſes on which Sir Richard Steele beſtows the epithet *very fine*) is, that it often ſeems to run into the contrary extreme of that for which he accuſes Mr. Addiſon. Such of the French, indeed, as imitate Fontenelle, are too ſhort in their periods, and have ſometimes three or four in the compaſs of ſo many lines. But a medium ſhould be obſerved,

eminent writers upon him [*HH*], and an extract

and it is well known that when a period is ſpun to too immoderate a length, it grows heavy and tedious. With regard to Mr. Welſted's obſervation, that Mr. Addiſon has imitated Mr. Fontenelle's manner, one eſſential difference may be obſerved in it, viz. that the latter great writer is often ſo delicate that he is obſcure, whereas the former is always plain and clear.

[*HH*] *The judgment of ſeveral eminent writers upon him*] Mr. Pope, *in his verſes occaſioned by Mr.* Addison's *Treatiſe of Medals*, pays a very elegant compliment to him in the following lines;

Oh when ſhall Britain *conſcious of her claim,*
Stand emulous of Greek and Roman fame?
In living medals ſee her wars enroll'd,
And vanquiſh'd realms ſupply recording gold?
. . . . . .
. . . . . .
Then future ages with delight ſhall ſee,
How Plato's, Bacon's, Newton's looks agree:
Or in fair ſeries laurel'd Bards be ſhewn,
A Virgil there, and here an Addiſon.

Dr. Fiddes having quoted the following words from the *Spectator*; *Every one that has read the critics, who have written upon the* Odyſſey, *the* Iliad, *and the* Æneid, *knows very well, that tho' they agree in their opinion concerning the great beauties in theſe Poems, they have nevertheleſs each of them diſcovered ſeveral maſter-ſtrokes, which have eſcaped the obſervation of the reſt*; tells us, that "the ingenious author had "a right to apply this remark to himſelf. It is ac- "knowledged Mr. Addiſon has diſcovered a multi- "tude of beauties in *Milton's Paradiſe loſt*. Several "of which might perhaps have been undiſcover- "ed

extract from ſome of the Poems, which were

" ed for many ages (82)." But in another place the Doctor cenſures Mr. Addiſon, for aſcribing to himſelf an obſervation which was far from being new (83). Mr. de VOLTAIRE, in *his Eſſay upon the* EPIC-POETRY *of the European Nations*, tells us (84), that " Mr. Addiſon was the firſt, who conſider-" ed in a proper view the materials, which compos'd " the ſtructure of the *Æneid*;" and having remark'd, that *he borrowed from* Lucan's Pharſalia *ſome ſtrokes in the drawing of his* Cato, he obſerves (85), that " this ancient Poet never received a greater honour " than when he was imitated by Mr. de Corneille " and by Mr. Addiſon, two men every where ſupe-" rior to him." He tells us in another place (86), that " one would be apt to think, that Milton had " not obtained his true reputation, till Mr. Addiſon, " the beſt critic, as well as the beſt writer of his age, " pointed out the moſt hidden beauties of the *Para-" diſe loſt*, and ſettled for ever its reputation." Signior Paul Rolli, in his *Remarks upon Mr. Voltaire's Eſſay* abovementioned, having undertaken to vindicate Milton from the exceptions of that ingenious writer, deſires his reader (87) *to look over thoſe* Spectators, *which the celebrated Mr. Addiſon has writ upon* Milton's Paradiſe loſt; *for he will then*, ſays he, *recollect thoſe right notions, which that Eſſay may perhaps have lulled aſleep. There he will ſee* Homer *in his true light, and the different impreſſions ſome parts of the* Paradiſe loſt *have made in the minds of Mr. Addiſon and Mr. Voltaire.* He tells us afterwards (88), that " there is a degree of perfection and taſte, " which when authors and critics are arrived at,

(82) See Dr. Fiddes, *Prefatory Epiſtle concerning ſome remarks upon Homer, to Dr. Swift*, p. 12, 13. (83) Idem, p. 97.
(84) P. 53. edit. 1727. (85) Pag. 65. (86) Pag. 103.
(87) P. 3. (88) P. 12.

were written on occaſion of his death [*II*]. Beſides the works abovementioned, we have

" make them all of one nation, called *The Common-*
" *wealth of Letters.* Amelot, la Bruyere, the Arch-
" biſhop of Cambray, &c. Addiſon, the Authors of
" the *Spectators* and *Tatlers*, &c. Bembo, Caſtiglione,
" della Caſa, &c. might, by their ſtyles, paſs for
" countrymen; they think in the ſame degree of
" perfection, and their ſtyles keep equal pace with
" their thoughts. ... When I read Addiſon's works,
" I imagine I read *Plato*; a clear, eaſy, and Gen-
" tleman-like way of thinking and writing appears
" alike in both." The Abbé Du Bos having quoted a paſſage from the *Spectator*, ſtyles Mr. ADDISON *one of the greateſt Tragic-Poets of* ENGLAND (89); and in another place, *one of the moſt eminent Engliſh Poets* (90). He makes very frequent uſe of Mr. Addiſon's authority in his work, *Sur la Poëſie & la Peinture.*

[*II*] *Written on the occaſion of his Death.*] The moſt conſiderable of theſe is that by Mr. Tickell, addreſſed to the Earl of Warwick; which Sir Richard Steele indeed calls *Proſe in Rhime* (91), but with what juſtice the reader will eaſily judge from a few lines of it. He begins with an apology for not paying his tribute to Mr. Addiſon's memory ſooner; viz. becauſe intenſe ſorrow damps the poetical faculty. He then deſcribes the ſolemnity of his funeral in very ſtrong and moving images; and declares that Mr. Addiſon's memory will always be preſent to his mind, and that it ſhall be his task to honour it with all the regard due to ſo great a man, after which he proceeds as follows:

(89) *Reflexions Critiques ſur la Poëſie & ſur la Peinture*, tom. 1. Sect. 42. p. 340. *edit. d'Utrecht*, 1732.

(90) Ibid. Vol. II. Sect. 39. p. 503.

(91) See his dedication of the 2d edit. of the *Drummer*, p. 17.

have ſeveral other pieces of his, particularly, *An Epilogue to the Britiſh Enchanters*, a dramatic Poem written by the Lord Lanſdown.

Oft let me range the gloomy iſles alone,
(Sad luxury, to vulgar minds unknown)
Along the walls, where ſpeaking marbles ſhow
What Worthies form the hallow'd mould below:
Proud names, who once the reins of empire held;
In arms, who triumph'd, or in arts excell'd;
Chiefs, grac'd with ſcars, and prodigal of blood;
Stern Patriots, who for ſacred freedom ſtood;
Juſt men, by whom impartial laws were given;
And Saints, who taught, and led, the way to heaven.
Ne'er to theſe chambers, where the mighty reſt,
Since their foundation came a nobler gueſt;
Nor e'er was to the bowers of bliſs convey'd
A fairer ſpirit, or more welcome ſhade.

He then images to himſelf what the employment of ſo great a ſoul muſt be in his ſuperior ſituation in the other world; and invokes his aſſiſtance in all the dangerous or diſtreſsful circumſtances of life. Next follow theſe beautiful lines:

That awful form (which, ſo ye heavens decree
Muſt ſtill be lov'd and ſtill deplor'd by me)
In nightly viſions ſeldom fails to riſe,
Or, rous'd by fancy, meets my waking eyes.
If buſineſs calls, or crowded courts invite,
Th' unblemiſh'd Stateſman ſeems to ſtrike my ſight;
If in the ſtage I ſeek to ſooth my care,
I meet his ſoul, which breathes in Cato *there;*
If penſive to the rural ſhades I rove,
His ſhape o'ertakes me in the lonely grove:
'Twas there of juſt and good he reaſon'd ſtrong,
Clear'd ſome great truth, or rais'd ſome ſerious ſong;

Lansdown. *The third Ode of the third Book of Horace translated.* A translation of *The second*

There patient shew'd us the wise course to steer;
A candid censor, and a friend severe;
There taught us how to live; and (oh! too high
The price for knowledge) taught us how to die.

Mr. Tickell then addresses himself in a poetical manner to the seat of the Warwick-Family, the sight of which revives in him all the ideas of those pleasures, which he enjoyed there in Mr. Addison's company; but now by his death all the charms of it are extinguished:

His image thy forsaken bowers restore;
Thy walks and airy prospects charm no more;
No more the summer in thy glooms allay'd,
Thy evening-breezes, and thy noon-tide shade.

He closes the whole with a pathetic lamentation for Mr. Craggs, who was Mr. Addison's intimate friend, to whom he dedicated his works a few days before his death, and who died immediately after Mr. Addison.

Blest pair! whose union future bards shall tell
In future tongues, each other's boast! farewel.
Farewel! whom join'd in fame, in friendship try'd,
No chance could sever, nor the grave divide.

We have likewise *An imperfect copy of Verses, occasioned by seeing the funeral of Mr. Addison in Westminster-Abbey*; written by Dr. George Sewell (92), in which we have the following lines:

(92) It is printed in *A New Collection of Original Poems*, by the author of Sir Walter Raleigh, in 8°, 1720, p. 13.

Earth

ſecond and third Books of Ovid's Metamorphoſes, with the *Story of Salmacis and Hermaphroditus* from the four books, and notes upon ſome of thoſe ſtories. *A Prologue*

Earth open wide! rejoice thy greedy womb!
Be proud, O death! and triumph o'er the tomb!
This was a conqueſt — at a ſingle ſpoil
To plunder half the learning of our iſle.
In fields of battle, where the ſword waſtes wide,
And you o'er ruin heap'd in triumph ride;
Sedate the thinking mind the fate ſurveys
Of creatures form'd to laſt but half our days:
And often feels a deeper loſs in one,
Mourning a Plato, or an Addiſon.

He then addreſſes himſelf to Mr. Addiſon in this manner:

Great Bard! what various thoughts diſturb my head,
When I beheld thee number'd with the dead?
Diſtinguiſh'd only by a decent care,
To ſay - what late immortal gueſt lodg'd -- there.
Is this, I cry'd, then roſe the thought profane,
But by thy virtue check'd, recoil'd again. ——
" Such pow'r the aſhes of the virtuous crave,
" To ſhoot a ſecret influence from the grave;
" Their tombs are lectures, and diſcharge the truſt
" Of living eloquence from ſilent duſt.

The reader will not perhaps be diſpleaſed to ſee a ſhort extract of the performance of a Lady upon this occaſion. It is intitled *An Expoſtulatory Epiſtle to Sir Richard Steele upon the death of Mr. Addiſon.* She begins in this manner:

If

logue to Phædra and Hippolitus, a Tragedy written by Mr. Edmund Smith. *A Poem to her Royal Highneſs the Princeſs of Wales, with*

If I, O Steele, preſumptuous ſhould appear,
And theſe unskilful notes offend thy ear,
Forbear to cenſure what I've artleſs writ;
No well bred man e'er damn'd a woman's wit.

She complains then of his neglecting to pay the due regard to Mr. Addiſon's memory:

Shall Ramſay (93) and Meliſſa, lays produce,
That a mechanic's, this a woman's muſe,
While thou, wit's ſole ſurviving hope! ſupine
The melancholly theme doſt ſtill decline!

We have then an addreſs to Mr. Addiſon:

Thou kind preceptor of the tender fair!
Great was the charge, and generous the care.
You ſhew'd us virtue, ſo celeſtial bright,
So amiable, in ſo divine a light;
Aſham'd at laſt-falſe glories we reſign'd;
By thee inſtructed to improve the mind.

She then applauds the beautiful characters, which he has drawn of Marcia and Lucia in *Cato*; and calls upon the Ladies to copy from thoſe excellent models.

Here, O ye fair! in this bright mirrour learn
Your minds with never-fading charms t'adorn!
On theſe accompliſhments beſtow ſome care;
'Tis no great merit to be only fair.

(93) Who wrote a Paſtoral in the Scots Dialect upon Mr. Addiſon's death, entitled, *Richy and Sandy*.

Next

with the Tragedy of Cato, Nov. 1714. *A Poem to Sir Godfrey Kneller on his Picture of the King. The late Trial and Conviction of Count Tariff; and the preſent State of the War, and the Neceſſity of an Augmentation conſidered,* 1707. *The Whig Examiner.* Some aſcribe to him likewiſe a little Tract, ſaid to be written in the year 1692, and entitled *Diſſertatio de inſignioribus Romanorum Poëtis,* i. e. *A Diſſertation upon the moſt eminent Roman Poets*; and *The Old Whig*, two pamphlets occaſioned by the Peerage Bill (*t*).

Next follows a compliment to his *Opera of Roſamond*; where ſhe gives us theſe two fine lines:

Beauty's a ſnare, unleſs with virtue join'd,
An Angel-form ſhould have an Angel-mind.

She then proceeds to the merit of his other writings.

How learned he was, O Steele, do thou declare,
For that's a task beyond a woman's ſphere.
Some works I've ſeen, wrought up by rules of art,
Where poor excluded nature had no part;
But he the STAGYRITE'S *ſtrict axioms knew,*
Yet ſtill to nature, as to art was true.
He touch'd the heart, the paſſions could command,
'Twas nature all, but mended by his hand.
His ſtyle is noble, ſentiments refin'd,
Full of benevolence to all mankind.

(*t*) *See Memoirs of Mr. Addiſon's Life and Writings*, prefix'd to a book entitled, *The Chriſtian Poet, a Miſcellany of Divine Poems*, written by the late Mr. Secretary Addiſon, &c. 8°, 1728.

After

After a conſiderable part of the article was printed off, an ingenious Gentleman favoured us with the following materials, which we hope will be found a good ſupplement to it.

Dean ADDISON had by Jane his wife, whoſe maiden name was Gulſtone, ſix children, whereof Jane the eldeſt was born April 23, 1671. The ſecond ſon, Gulſtone, in April 1673, Dorothy in May 1674, Anne in April 1676, and Lancelot the youngeſt ſon in November, 1680. Both Mr. Gulſtone and Mr. Lancelot Addiſon were reputed to be very well ſkilled in the Claſſics and in Polite Literature. Dr. Addiſon's living at Milſton was 120 *l. per ann.* and after his deceaſe his ſon Joſeph (his heir) was ſued for dilapidations by the next incumbent.

ADDISON (JOSEPH) the eldeſt ſon of Dr. Lancelot by Jane his wife, was born at Milſton near Ameſbury in Wiltſhire, and being thought unlikely to live was baptized the ſame day, which, as appears by the Church-regiſter there, was the firſt of May 1672 (*a*), and not the year before as Anthony Wood and others after him

(*a*) This was communicated by a Gentleman who ſearch'd the Regiſter.

relate.

relate. He was ſent firſt to Ameſbury ſchool under the care of the Reverend Mr. Naiſh, the preſent Sub-dean of Sarum; afterwards removed to Sarum ſchool under the tuition of the Reverend Mr. Taylor; and from thence to the Charter Houſe London, under the learned Dr. Ellis, where he laid the foundation of his friendſhip with the late Sir Richard Steele, "which (ſays the author of the *Memoirs* "*of Sir Richard)* laſted as long as they "lived, except the interruption of a few "little bickerings on certain œconomical "occaſions, which however ſoon termi-"nated in a good underſtanding on both "ſides. For it was by Mr. Addiſon that "he was firſt introduced to the acquaint-"ance of the Earls of Halifax and Sun-"derland, by whoſe means Mr. Steele "was made Gazeteer, one of his firſt pre-"ferments." There is a tradition in the town where he was born, relating to a little excurſion Mr. Addiſon made when a boy [*A*]. We are told that it was in Oxford he firſt became acquainted with the

[*A*] *A little excurſion he made when a boy.*] 'Twas this: Being at a country-ſchool, he committed ſome ſlight fault, when his fear of being corrected for it was ſo great, that he ran away from his father's houſe and fled into the fields, where he lived upon fruits and took up his lodging in a hollow tree, till upon the publication of a reward to whoever ſhould find him, he was diſcover'd and reſtored to his parents.

late Earl of Halifax, that great patron of the Learned, who nevertheleſs was very ſatyrically characteris'd (a circumſtance that is but too common) by a noted Gentleman for the great favour he ſhewed to ſome of the brighteſt men his cotemporaries. We ſhall give ſeveral lines from the Poem we hint at, which is written with ſome ſpirit [*B*]. Whilſt at the Univerſity he

[*B*] *We ſhall give ſeveral lines from the Poem &c.*] It is entitled *Faction diſplay'd*, printed in one of the volumes of *State-Poems*, 8*vo*, 1703. where, under the Character of *Bathillo*, that Earl is ſaid to be ſhadowed, and a deſcription is alſo given of his Band of Penſion Poets, as they are called.

Laſt roſe Bathillo deck'd with borrowed bays
Renown'd for others projects, others lays,
A gay pragmatical pretending tool
Opiniatively wiſe and pertly dull.
A Demy-Statesman talkative and loud,
Hot without courage, without merit proud;
A leader fit for the unthinking crowd.
With dapper geſture, but with haughty look
His lewd aſſociates vainly he beſpoke:
Do you perform the Politician's part,
I'll bring th' aſſiſtance of the Muſes art.
The Poet-tribe are all at my devoir,
And write as I command, as I inſpire.
Congreve for me Paſtora's death did mourn,
And her white name with ſable verſe adorn.
Rowe too is mine and of the Whiggiſh train,
'Twas he who ſung immortal Tamerlane;
Tho' now he dwindles to an humbler ſtrain.

I help'd

he contracted many debts, all which, after his return from Italy, he diſcharged very honourably with intereſt. A very plauſible reaſon is given why the author of the *Tatler* aſſumed a fictitious character [*C*]. There

I help'd to poliſh Garth's rough aukward lays,
Taught him in tuneful lines to ſound our party's praiſe.
Walſh votes with us, who tho' he never writ,
Yet paſſes for a critic and a wit:
Van's bawdy plotleſs Plays were once our boaſt,
But now the Poet's in the builder loſt.
On Addiſon we ſafely may depend,
A penſion never fails to gain a friend:
Thro' Alpine hills he ſhall my name reſound,
And make his Patron known in claſſic ground.
Theſe pay the tribute to my merit due,
Call me their Horace *and* Mecænas *too.*
Princes but ſet unſettled on their thrones,
Unleſs ſupported by Apollo's ſons.
Auguſtus had the Mantuan and Venuſian Muſe,
And happier Naſſau has his Mountagues.
But Anna that ill-fated Tory Queen
Shall feel the vengeance of the Poet's pen.

[*C*] *Why the author of the* TATLER *aſſum'd a fictitious character.*] We find this in a miſcellaneous paper of thoſe times, containing a conference between Sir Heſter Ryley and Mr. Aaron Hill, where the latter tells him, "My relation (Eſq; Bickerſtaff) "is as far from the family of the Bickerſtaffs as my "true age is from my pretended one, proceeding not "from his inclination to impoſe upon the world, but "the knowledge he has of its vitiated taſte: "Pride and conceit are the epidemic diſeaſes of the "age; and a fool or knave won't hear themſelves

 "deſcribed

There is an epigram of Mr. Addiſon not inſerted in his works [*D*]. A ſharp but witty

" deſcribed by any particular perſon; parties and pre-
" judices are become ſo common, and their influ-
" ences ſo univerſal, that it is neceſſary where a per-
" ſon would be *believed* by every body, he ſhould
" be *known* by no body: For inſtead of liſtening to
" the good advice of the man, we are ſtudying how,
" by retorting upon his frailties, to alleviate our
" own (1)"

[*D*] *There is an epigram of Mr. Addiſon's not inſerted in his works.*] As it very poſſibly was made off hand, the ingenious Editor perhaps did not think it worthy the great and more labour'd pieces of our excellent author. However, as moſt of our readers will in all probability not think it unworthy of his genius, we therefore ſhall inſert it here, with the occaſion of its being written, which is as follows: Mr. Addiſon was in 1703 a Member of the Kit-Cat Club. It was uſual for the bright Wits who compoſed it, to celebrate the ſeveral beauties they toaſted, in verſe, which they wrote on their drinking glaſſes. Among theſe ingenious pieces, which were ſo many Epigrams, (preſerved in the fifth volume of *Dryden's Miſcellany*) we meet with one written by Mr. Addiſon, which is as follows:

On the Lady Mancheſter.

While haughty Gallia's Dames, that ſpread
O'er their pale cheeks, an artful red,
Beheld this beauteous ſtranger there (2),
In native charms, divinely fair;
Confuſion in their looks they ſhew'd;
And with unborrow'd bluſhes glow'd.

(1) Sir Heſt. Ryley's *Viſions* 12°, p. 107. printed in 1710.

(2) The Earl of Mancheſter was our Embaſſador at Paris, and was accompanied by his Lady.

witty anſwer of his is related concerning a copy of Engliſh verſes which were ſubmitted to his peruſal and correction [*E*]. Our author kept his Tragedy of *Cato* by him, but unfiniſhed, for ſeveral years, and we find it had taken air before it appeared on the ſtage, as appears by a compliment that was paid

[*E*] *A ſharp but witty anſwer of his is related.*] This is told by a Gentleman, (a perſon of great veracity,) who a few years ſince was well known in Grays-Inn. The ſtory is as follows: A certain author was introduced by a friend to Mr. Addiſon, who was deſired to peruſe and correct a copy of Engliſh Verſes, which were then preſented to him. Mr. Addiſon took the Verſes, which he afterwards found very ſtupid; and obſerving that above twelve lines from Homer were prefixed to them by way of motto, he only erazed the Greek lines, but did not make any amendments in the Poem, and return'd it. The author ſeeing this, deſired his friend who had introduced him, to enquire of Mr. Addiſon the reaſon of his doing it; expecting however to hear that his Poem was ſo beautiful, that it had no occaſion for any foreign embelliſhment. But his friend putting the queſtion to Mr. Addiſon, he ſaid, "That "whilſt the ſtatues of Caligula remain'd all of a "piece, they were little regarded by the people; "but that when he fixed the heads of Gods upon "unworthy ſhoulders, he profaned them, and made "himſelf ridiculous. I therefore, ſays he, made no "more conſcience to ſeparate Homer's Verſes from "this Poem, than the thief did who ſtole the ſilver "head from the brazen body (3) in Weſtminſter-"Abbey."

(3) In Henry the Seventh's chapel.

paid him [*F*]. Mr. Dennis's Criticiſm upon *Cato* (beforementioned) drew upon him the reſentment of a very conſiderable writer, who expoſed his impertinent and paſſionate manner of writing very agreeably, in a piece entitled, *The Narrative of Dr. Robert Norris concerning the ſtrange and deplorable frenzy of Mr. J——n D——is, an officer of the Cuſtom Houſe* (*b*). It is impoſſible to give a juſt extract of a writing of ſo peculiar a kind; and we cannot do the reader a greater pleaſure, than by referring him to ſo exquiſite a piece of wit and humour.

[*F*] *A compliment that was paid him.*] By Mr. Webſter, of Chriſt Church Oxon, who prompted him to oblige the public with his Cato in the following lines.

And thou, O Addiſon, no more detain
The free-born Cato, ſtruggling in his chain;
'Tis liberty he loves; diſcloſe thy vaſt deſign,
And let us ſee that every Muſe is thine.

It is ſaid that Mr. Addiſon gave the benefit-nights to the houſe, which doubtleſs muſt be of ſome advantage to his Tragedy, abſtracted from its great merit. It was exhibited thirty five nights without interruption.

(*b*) Printed in the *Miſcellanies* by Mr. Pope and Dr. Swift, Vol. 3. p. 1.

THE END.